DESIGN

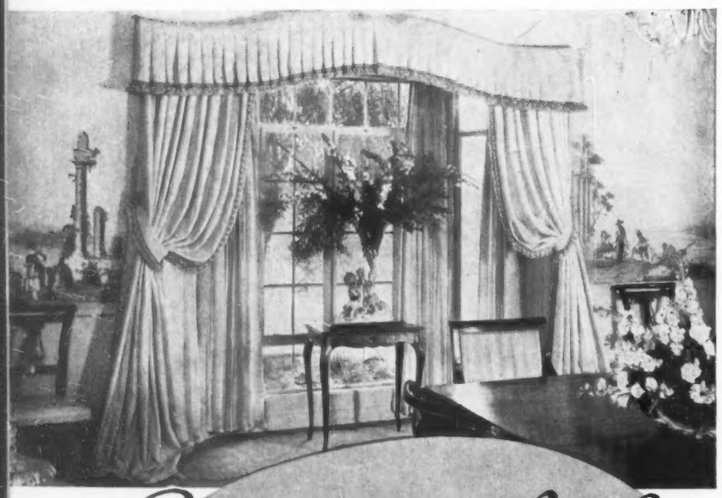
PENCIL POINTS

OCTOBER 1937

HOMMAGE A LALOUX

Harry E. Werner, Architect and Builder, Beverly Hills, Calif.

TRADITIONAL IN DESIGN *Modern in Function*



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Truscon Steel Company

YOUNGSTOWN OHIO

D E S I G N

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HERE, THERE, THIS, AND THAT

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PENCIL POINTS

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New!

Josam "STANDARD SPECIFICATIONS"

For Plumbing Drainage Systems

Covering
13 Building Classifications
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STANDARD SPECIFICATIONS

Josam **DRAINS and SPECIALTIES for**

No. I. MODERATE RESIDENCES

SERIES 460 GS Roof Drain
Description — See Josam Catalog
Detail Sheets — Refer to Page 8, This Brochure.

SPECIFICATION: Furnish and install Josam Series 460 GS Roof Drain, 4" size outlet, cast iron body, removable dome strainer, gravel stop Clamping Ring.

MAIN ROOF

RECOMMENDED: For flat roof construction of wood, concrete or composition, covered with felts or metal. Can be installed with or without metal flashing.

Note: Table for computing sizes, see Catalog "H", page 63.

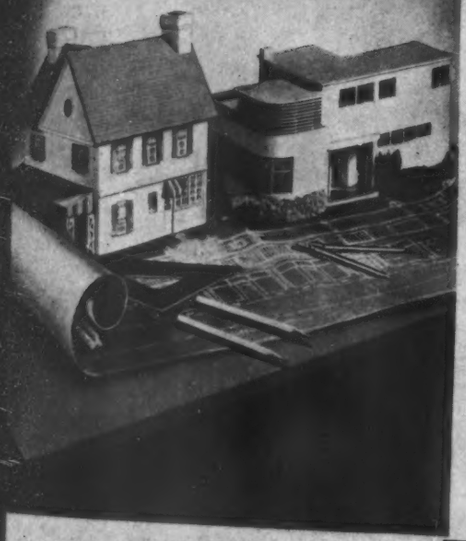
SPECIFICATION: Furnish and install Josam Series 460 GSP Roof [illegible] 4" size outlet, cast iron body, brass frame and grate [illegible] brass collar to suit roof construction thickness, with [illegible] membrane.

PROMENADE DECK

ROOF STACK SLEEVES

SHOWER STALL

ternate SHOWER STALL



STANDARD SPECIFICATIONS — No. I. MODERATE RESIDENCES — A.I.A. FILE NUMBER 29-C

STANDARD SPECIFICATIONS — No. VII. INDUSTRIAL AND — A.I.A. FILE NUMBER 32-C

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STANDARD SPECIFICATIONS — No. III. GOVERNMENT AND ADMINISTRATIVE BUILDINGS

Josam

A MEMO TO YOUR *Mail Clerk*

"Please watch the mail for all Josam Standard Specifications. Do not mistake them for sales literature. They are valuable reference books of standard specifications, for plumbing drainage systems.

After I have seen them, see that all members of the staff, especially the Specifications Department, are informed that they are in the file. Be sure also that they are properly filed or turned over to the Specifications Department for safe keeping."

(Make this memo official by initialing.
Give it to your mail clerk.)

Josam again initiates a service to architects with this series of "Standard Specification" Brochures, for reference and guidance, giving plumbing drainage specifications for 119 types of buildings. These reference books are something specification men will readily appreciate . . . an authoritative means of checking plumbing drainage specifications . . . books they'll find a distinct asset in their work . . . because all relative and needed specification data is presented between two covers. For the first time complete authoritative information on plumbing drainage system specifications is now available.

***Ask for* STANDARD SPECIFICATIONS *for type of building on which you are now engaged* -- USE THE COUPON!**

LET'S LOOK INTO THE REAL COST OF WINDOWS

A price is quoted on "Windows." Is that the final cost, or must a lot of extras be added to get their true cost; labor for assembling knocked-down parts, weather stripping, paint and more labor, and so on? Many builders are saving money by knowing the truth.

Only the cost of setting Aluminum windows need usually be added to the figure quoted. Price differentials are, therefore, often equalized when costs are compared on a completely installed basis.

With Aluminum windows, less maintenance is required. Because Aluminum is so resistant to weather, they retain their attractive appearance without the frequent painting and repainting required by other windows; they never warp, swell, rust or rot. Property owners are spared much of the upkeep expense ordinarily expected.

Aluminum windows are fabricated from extruded shapes like those shown on this page. Designed especially for window construction, these shapes utilize every ounce of metal to best advantage, giving maximum strength with minimum weight and cross section. They account for the reasonable cost of Aluminum windows.

We do not manufacture windows, but supply Alcoa extruded shapes to many well known window manufacturers. They have developed individual types of construction, and will gladly give you detailed information on windows of their own design. Aluminum Company of America, 2198 Gulf Building, Pittsburgh, Pennsylvania.

★ ★ ALCOA ★ ★

ALUMINUM

HERE, THERE, THIS & THAT

A.I.A. Mobilizes to Back Housing Program

A movement to mobilize "all the man power and intellect of the architectural profession" in support of the national housing program authorized by Congress has been launched by the American Institute of Architects, according to an announcement made public by Walter R. McCornack of Cleveland, chairman of the Institute's Committee on Housing.

Architects will immediately take steps to enter the housing field as leaders and to rid it of social hysteria and false notions of the American standard of living, Mr. McCornack said. "The architect is the unbiased arbiter between the building public and the building industry," he declared. Sixty-nine chapters of the Institute throughout the country will unite in carrying out the Institute's plans.

Congress has thrown down the gauntlet to the building industry, and immediate action by this industry to cheapen the cost of homes as automobile manufacturers have cheapened the cost of cars is demanded, Mr. McCornack pointed out. Local communities should eventually bear more of the cost than is required by the Wagner-Steagall bill, and the $5,000 limit for a four-room dwelling unit should be cut to $2,500, he held.

Mr. McCornack warned that the real objective of a low-cost housing program is to produce safe and sanitary dwelling units for families now living in insanitary and socially degrading homes.

"It is not primarily to provide business for manufacturers of building materials and equipment, or to bail out landowners who now desire to escape the consequences of greedy speculation, or to assure a new era for the speculative builder, or to create a lot of work for union labor," he added.

"Under the recent housing program many who composed these groups seemed to consider that program as established for their special benefit. The result was that the Government built housing for which, even with a 45 per cent. grant, it was forced arbitrarily to fix a rent which bore no sane relation to capital cost. It was also necessary to select tenants with incomes above what tenants for low-rent housing should pay—leaving the evicted slum dwellers to shift for themselves and, in many cases, to live in worse dwellings than they had previously occupied.

"The Government's program was worth its cost, but it did not produce the kind of housing which is essential if we are successfully to clear our cities of slums.

"The low-cost housing built by the Government so far is better than that in which many hundreds of thousands of taxpayers can afford to live. Through taxation they were forced to pay for housing accommodations more elaborate and more costly than necessary to serve the fundamental purposes intended.

"In the act of 1937 Congress did the slum dwellers of America a great service by limiting the cost of dwelling units to be constructed and, in addition, it threw down the gauntlet to the building industry in no uncertain terms.

"Our much discussed American standard of living which many are seeking to impose on housing is not the standard at all. The standard is actually what the mass of the people have, and that is far below what we regard as necessary for a low-cost housing program.

"In their youth thousands of our leaders today in all walks of life did not enjoy standards of living now regarded as essential. They did have clean and decent environments with plenty of fresh air and recreation—and that is what our present objective should be. A little less social hysteria and a little more common sense will find a way."

Increasing local participation in housing costs is foreseen by Mr. McCornack. "The original bill would have made it possible under certain conditions for localities to secure 100 per cent. Government financing," he explained.

"The bill was changed to require local authorities to provide 10 per cent. of the cost. Facts which have been developed indicate that the slum areas of our cities are a serious financial burden on local taxing units, and that the elimination of these areas would greatly reduce the cost of government in localities where there are slums.

"It would, therefore, appear just to assess part of the cost locally. As a matter of fact, the local communities should eventually bear more of the cost than set up in the bill. No doubt this will come about as the program develops nationally and cities find themselves better able to do so."

Pratt Announces Additions to Curriculum and Faculty

Combining sociology and architecture to teach modern problems of town planning and urban housing, a new subject to be called "Socio-Economic Architecture" has been added to the curriculum of the architectural department of the School of Fine and Applied Arts of Pratt Institute, Brooklyn. Classes began Monday, September 13.

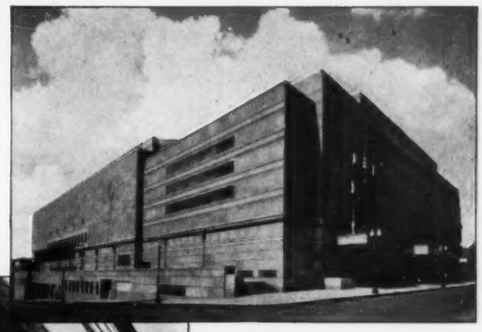
The new subject is taught by Marshall Shaffer of Washington, D. C., and New York City. Mr. Shaffer is both an engineer and an architect. Following graduation from the engineering courses at Pennsylvania State College, he studied architecture at the Beaux Arts Institute. As an architect, he was associated for several years with Richard J. Neutra in various Pacific Coast projects including the architecturally famous Lovell house and Rush City Reformed. Mr. Shaffer was one of the designers of city planning and housing exhibits at the Chicago World's Fair, was an adviser to the President's Committee for Economic Security, and adviser on early rural communities projects of the U. S. Government. For several years, he has been American representative of the Mundaneheim Museum of Social Science at The Hague.

A second edition to the architectural faculty at Pratt Institute this year is Theodore Kautzky, to teach presentation and rendering. Mr. Kautzky was born and educated in Budapest, Hungary, receiving his architectural training at the Royal University of Hungary. In America, he has been chief designer with Thomas W. Lamb and with John Eberson. He is best known for water color paintings of New York landmarks, many of which have been published in PENCIL POINTS and architectural books. Recently, Mr. Kautzky has been identified with the New York World's Fair as a renderer for the Board of Design and as a designer of commercial exhibits.

Please Note

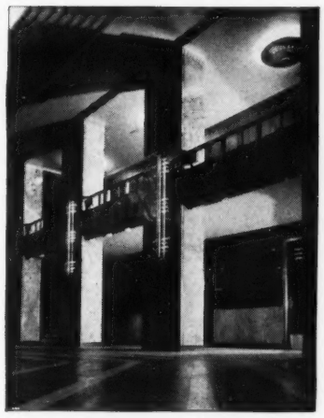
On page 571 in last month's issue we published a very nice pencil sketch by Theodore Kautzky. Part of the caption blandly read "This building is, of course, the Hotel Pierre, by McKim, Mead, and White." This is a regrettable error. Schultze and Weaver were the architects.

MAPLE FLOORING
SHOWS ITS THRILLING BEAUTY
in Kansas City's Modern Auditorium



This mammoth structure, 426 x 332 ft., houses an exhibit area of 150,000 sq. ft., an arena to seat 14,000 persons, a general function room, many committee rooms, a theatre, little theatre and administrative offices, etc. A capacity crowd of 45,000 can be removed in 8 minutes.

A general view of the Function Room and (below) a "close-up" of the Northern Hard Maple floor



IMPORTANT to architects among many features of the Kansas City Auditorium, is the Function Room floor above. Here Northern Hard Maple—the *service* flooring—becomes a floor of brilliant beauty. 8″ strips were ebonized and laid with 5″ strips of natural white color, to form the striking pattern illustrated.

Let Mr. Homer F. Neville, of Architects Alonzo H. Gentry, Voskamp & Neville, explain:

"Northern Hard Maple was selected for this floor, since it seemed to be the material most suited for the hard wear which the flooring will receive, the most adaptable for execution of the design, and more harmonious in texture and finish with the high pitch to which the decoration of the balance of the room was carried."

"It has been our experience," continues Mr. Neville, "that for hard wear and durability, consistent with ease of maintenance and generally pleasing appearance, *there is no material equal to Northern Hard Maple.*"

Here is a point for every architect: With the attractive color finishes available, Hard Maple may be matched to any decorative scheme. Thus it is now simple to combine refreshing beauty with durability and ease of maintenance that ensure your client's satisfaction. Simply specify **MFMA*** Northern Hard Maple.

Write for interesting information concerning the color finishes available.

MAPLE FLOORING MANUFACTURERS ASSOCIATION
1785 McCormick Building, Chicago, Illinois

Floor *with* Maple

See our Catalog Data in Sweet's, Sec. 17/66

***MFMA**—This trademark on Maple Flooring guarantees that it conforms to the exacting grade standards of the Maple Flooring Manufacturers Association. It protects you against species substitution and inferior grade. It assures you of *genuine* Northern Hard Maple. Look for it on the flooring you buy.

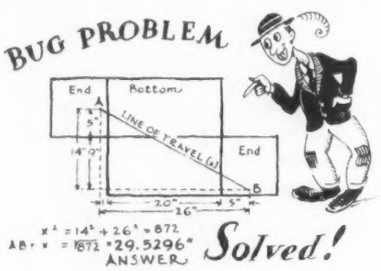
NORTHERN HARD MAPLE IS THE LONGEST-WEARING COMFORTABLE FLOOR

Guptill Answers Bug Problem and Bids Adieu

Well! Well! Well! I up and deserted you again. It's just too bad but despite my extreme interest in keeping *Guptill's Corner* alive, the pressure due to my new magazine, ART INSTRUCTION, is so great that I find the months as they roll by do not permit me a moment for any additional duties, however pleasant they might be. Perhaps some day I may discover time to go on with the *Corner* once more, but I'll have to drop it now.

I don't feel, however, that I have lost entire contact with you *Corner-ers* as I find more and more of your names appearing on our ART INSTRUCTION subscription records every week. And now and then some of you drop in to see me. I was glad to have a call from Melvin Gemmill a few days ago; you will remember that he was winner of the second prize in our tree sketching contest of last Spring. Mr. Michele, winner of the first prize and two mentions in the same contest, is now doing a series of advertising pages for the Koh-I-Noor Pencil Company, all of which proves that participation in competitions can result in something quite substantial.

My main reason for stepping back into PENCIL POINTS' pages at this time is because I left you readers stranded with the walking bug problem. (See July, 1937, issue.) The



best answer is 29.5296 inches. The accompanying diagram shows the solution. Many replies were presented and it was amusing to note that one or two who spoke of the puzzle as being too easy did not offer the right solution. The first correct one came from Elisabeth Coit, architect, of N. Y.

I have had many letters at one time and another asking if we intend to republish any of the various instructive illustrations which I made for *Guptill's Corner*, or the prize-winning drawings of the several competitions. If the demand is sufficient we shall be glad to consider meeting it. If any of you would be interested in an inexpensive book —perhaps $1.50 or $2.00—reproducing some of these illustrations, accompanied by comments, please write me, c/o PENCIL POINTS.

Red's Potomac Patter

You probably know by this time that practically all of the so-called "temporaries" have been dismissed. Only about fifty architects and engineers (structural and mechanical) are remaining of the six hundred or so who gathered in Washington for the past three years to help the present administration put over its vast building program. This handful will probably remain long enough to complete the work started in the 1937 program. Then what? If you wish to hazard a guess—let's not. But you may find the answer in the report to the Appropriation Committee re: the Third Deficiency Act, wherein it is stated by Procurement's Director Christian Joy Peoples—in effect—that unless Congress provides a larger building program appropriation than the estimated twenty-seven and a half millions provided in the 1938 program, there will be no need for *any* "temporaries" by the end of this year. So Congress passed the T. D. Act with only 27,500,000 dollars for Procurement's Treasury-Post Office building activity, a sum barely sufficient to carry the regular staff—that is the so-called "permanents." The architectural units of the other Departments were treated in the same way.

Delving deeply into the subject of what has become of the little army of "dismis-ters," I ran across the following bits: Bernie Loshbough joined another former Procurement-er Jack Canizzaro who is in private practice in Jackson, Miss. This pair of Notre Damers will, no doubt, fill the Mississippi mud with ultra modern houses—and a football on every faucet.

"Bills" Murphy and White are back in Baltimore demonstrating the "extra value" of architectural men's services in the field of building material production.

Ed Koso, in New York, is practically opening his own office—if he can find the key—to make his clients understand that today's cost of labor and materials is still cheaper than tomorrow's.

Harry B. Carter, formerly consultant architect with Procurement, has adopted Washington and nearby area as the new field to introduce his architectural talents. Not too "Moderne" now, remember the Colonial tradition.

With perennial variance, Charles Minch, formerly with Procurement (1 year), then P.W.A. Housing (1 year), is off to Europe (1 year).

With the last paragraph setting the stage for locale, the drama continues. It is, presumably, the dream of every architect, be he designer, draftsman, or executive, to tour Europe. (Some go to Mexico—a la Nathan, who recently returned looking more like a Mex than the Connecticut gringo that he be). The aforementioned dream is now being realized by a small group of our men, who are making the American Legion Pilgrimage to France. Architects B. C. Flournoy, Dan W. Twiddy and Graham H. Woolfall go unencumbered while William B. Mauger, Edmund Malczewski and Engineer C. W. Barbour will be accompanied by their wives.

Also enjoying the uneasiness along the Mediterranean is L. M. Leisenring, Supervising Architect, O. Q. M. G., War Dept. Accompanied by his wife, he started out on what he thought would be a pleasure cruise. It now turns out to be a maneuver, what with convoys and pirates and such being present.

The old city of Constantinople is now the new haremless city called Istanbul. The State Department is doing something or other to the American Embassy there. In order to get this "something or other" done, they borrowed from Procurement a gentleman architect yclept by the name Leland W. King, Jr., who is probably so busy doing that "something or other" that he can't find time to send me a picture of the Post Office.

Got a letter from an old buddy. He resigned a while back to join the office of Ed Tuttle up in Battle Creek, Michigan. Writes C. Wayne Mead (my Buddy, y'know) that the small house field up thar is quite fertile.

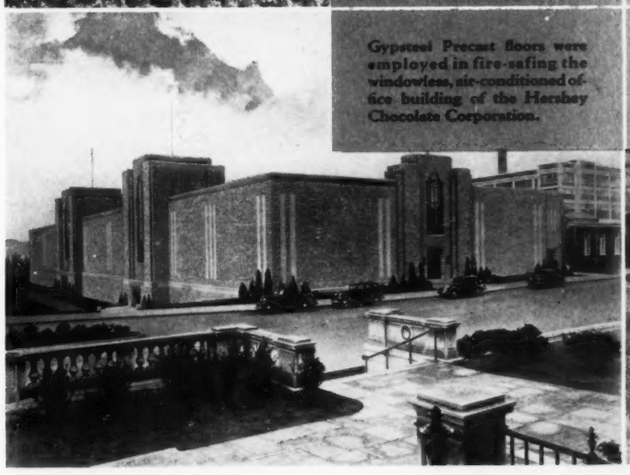
Had an interesting chat with John P. O'Neill, Director of the Historic American Building Survey. He told me that the results gained from the recent survey have been so beneficial that a number of states (New Jersey, Connecticut, Rhode Island and Massachusetts) are going to carry on similar projects. Other states will follow. Around Washington and vicinity the survey was made under the very able leadership of Delos Smith, who probably knows more about Tidewater architecture than anybody you can name. Ask him to give you a lecture. He knows how—and how!

Additional "Here and There" items will be found on pages 48, 50, 52 and 54 in the back of the book.

HERSHEYTOWN
FIRST TO USE GYPSTEEL PLANK
Now A Steady Customer

In the Hotel Hershey are 135,000 sq. ft each of Gypsteel Plank floors and Gypsteel Precast ceilings. The floors of the outside terraces are of Gypsteel Composite Arch.

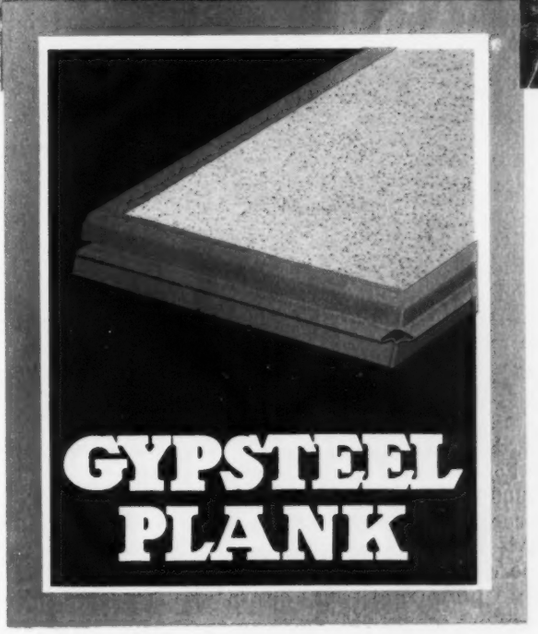
Gypsteel Precast ceilings are installed throughout the large Community Center Building.



Gypsteel Precast floors were employed in fire-safing the windowless, air-conditioned office building of the Hershey Chocolate Corporation.

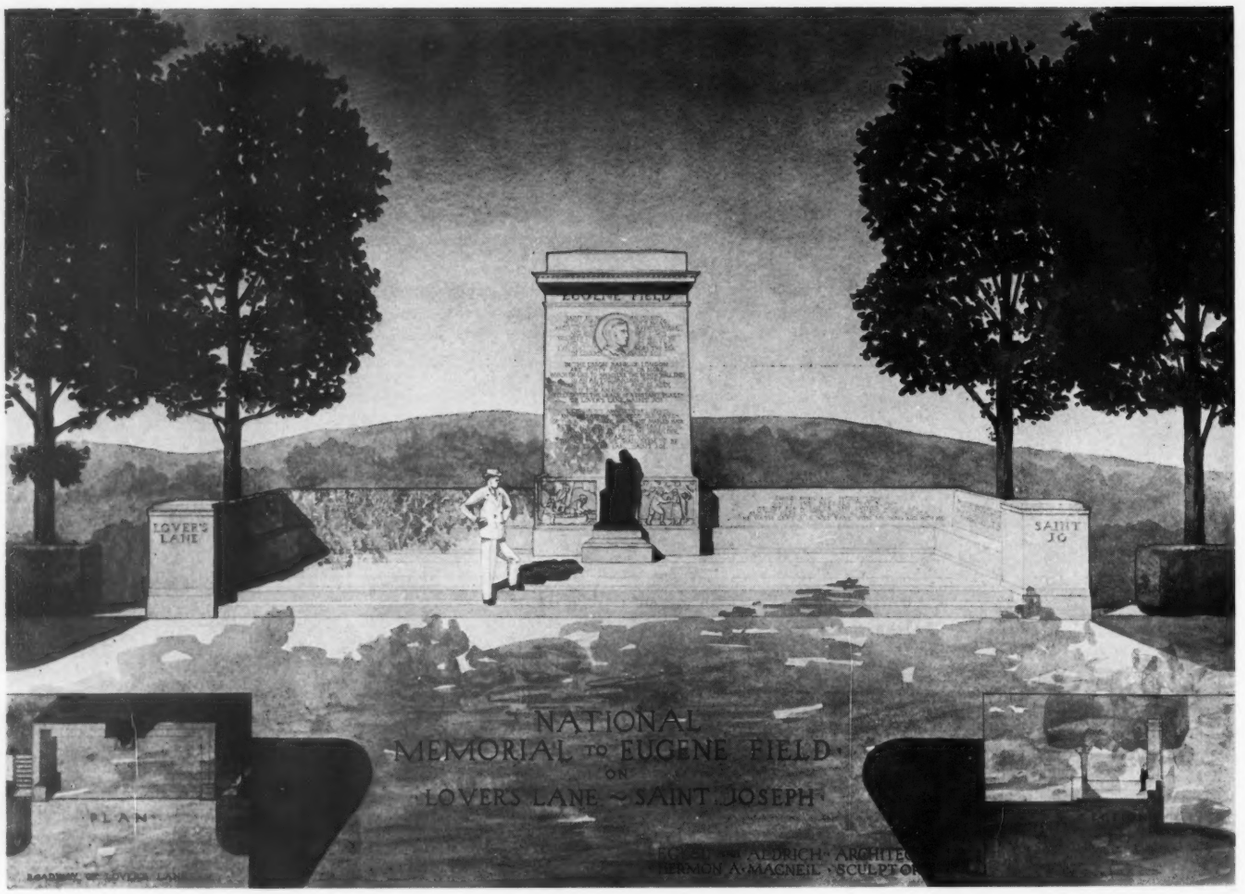
The workshops of the famous Hershey Industrial School are roof decked with fire-safe Gypsteel Plank. The floors of the school proper are of Gypsteel Composite Arch.

THE first Gypsteel Plank* job ever sold was installed in the luxurious Hotel Hershey, Hershey, Pa. Since then the Hershey Chocolate Corporation has used nearly a million feet of Gypsteel Plank and other Gypsteel products in the construction of the buildings which comprise Hersheytown—the model industrial community. Here is impressive testimony to the permanence, efficiency and economy of Plank, the modern, fire-safe structural unit. We shall be glad to send you, without obligation, the Plank Bulletin, which gives full details about this modern time-saving, labor-saving building material.



AMERICAN CYANAMID & CHEMICAL CORPORATION
Structural Gypsum Division
36 ROCKEFELLER PLAZA, NEW YORK, N. Y.

**The term Plank as applied to cementitious building products is a trade mark of the American Cyanamid & Chemical Corporation*



Elevation, Plan, and section of the proposed memorial to Eugene Field, author of juvenile literature and newspaper man, which is to be erected in St. Joseph, Missouri. It was designed by architects Eckel and Aldrich, of that City, in collaboration with the New York sculptor, Hermon A. McNeil. The memorial will be in the form of an exedra of pink Missouri granite to form a background for the bronze statue of "Little Boy Blue," one of Field's most beloved literary creations

A.I.S.C. Competition

To produce an improved design for elevated vehicular highways that will better conform to the architectural requirements of city streets, the American Institute of Steel Construction of 200 Madison Ave., New York City, has announced a national competition. The plans for this competition were disclosed by Clyde G. Conley, President of the Institute, at a special dinner meeting held Tuesday night, September 21, at the Waldorf-Astoria Hotel. Representatives of the automobile, roadbuilding, petroleum, transportation and other industries which are also trying to work out a solution of the problem of city congestion, were guests of the Institute.

The design competition will be open to all architects, engineers and others interested throughout the United States. For the best design a cash prize of $5,000.00 will be paid. There will be a second prize of $2,000.00, a third prize of $1,000.00, and ten prizes of $100.00 each. Only employees of the American Institute of Steel Construction may not compete.

It was pointed out that the elevated highway commends itself as a solution for the congestion problem not alone because it is economical and efficient, but also because it is safe. The toll in death and injury annually in the United States is appalling, Mr. Conley declared, and highway accidents cannot all be avoided by education or regulation. Better facilities, highways that will drain the congested centers are the only permanent solution.

The competition will close March 31, 1938. A jury to select the prize-winning designs will consist of Harland Bartholomew, City Planner of St. Louis; Col. Willard T. Chevalier, President of the American Road Builders Association; Paul P. Cret, Architect of Philadelphia; Loran D. Gayton, City Engineer of Chicago; Paul G. Hoffman, President of the Studebaker Corporation; Albert Kahn, Architect of Detroit, and C. M. Pinckney, City Engineer of New York.

The committee of the steel fabricators sponsoring this competition consists of R. C. Mahon, chairman, President of The R. C. Mahon Company, Detroit; Albert Reichmann, Vice-President of American Bridge Company, Chicago, and C. M. Denise, General Manager of Sales, Fabricated Steel Construction, Bethlehem Steel Co.

Important Additions to Columbia Faculty

The appointment of Werner Drewes, painter, as director of painting and composition in evening classes sponsored by the School of Architecture of Columbia University is announced by Leopold Arnaud, Dean of the School. Richard M. Bennett and Richard B. Snow also have been named instructors in the evening studio of design.

Mr. Drewes, who was born in Germany in 1899, has studied architecture and the Fine Arts in Germany, Italy, Spain, and the United States. Examples of his portraits, composition paintings, etchings, and woodcuts have been exhibited at the Chicago Art Institute, the Brooklyn Museum, the Whitney Museum, the Pennsylvania Academy in Philadelphia, the Museum of Modern Art, the Museum of Frankfort, the Museum of Honolulu, and the public libraries of New York and Newark.

From a water color by Theodore Kautzky. A Hungarian Village sparkling in the bright sunshine, silhouetted against the hills beyond. The original measured 21½" by 14"

SOME OBSERVATIONS ON BUILDING IN FLORIDA

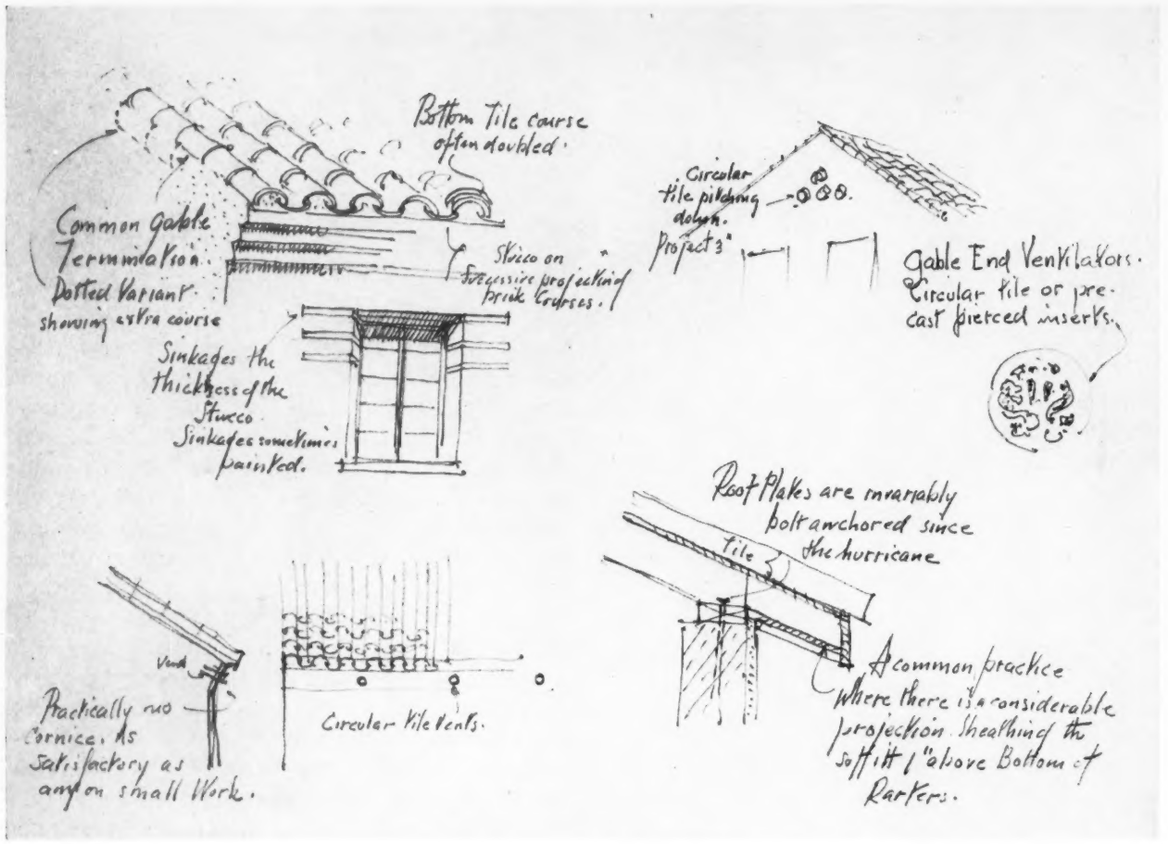
BY MAURICE FEATHER

EDITOR'S NOTE:—*Architects frequently travel but not so frequently do they record impressions of their journeying in black and white as interestingly or informatively as did Mr. Feather of Boston in the following piece. The illustrations are a few of the pages from his notebook. Together with the text they give an excellent idea of what an observant and thoughtful architect finds of significance on a trip to the South. In an early issue he will discuss Charleston, Williamsburg, Washington, and New York as they appear to the eye of a peregrinating Bostonian.*

IT IS to be regretted that Florida is so poor in native building materials. Where Nature has been so prodigal in other ways, she has dealt with a niggardly hand in this respect. There are no natural clay beds, hence the scarcity and cost of brick; there are no quarries of limestone, hence the importation of that material, as well as the cement, which might otherwise be made locally.* Of granite there is none, and even the local coral rock which formerly was used, is, on account of its porosity, unsatisfactory for modern use. Even sand is not easily accessible and has in some cases to be carried a considerable distance. (The coral sand of the shore line generally is useless for building purposes.) In fact, this wholesale importation of building materials would, it seems, long ago have stamped out any individuality which Florida cities possess, had not the existence and continued suitability of the Spanish stucco tradition given them a distinct character of their own. Just as regrettable in its way as this paucity of native materials is the meager use of the one superlative material which exists here, namely the keestone. It is beautiful stone of most pleasing whitish pearl color and has the enduring qualities and much of the beauty of Italian travertine which it strongly resembles in texture. Very contradictory explanations of its nonuse are offered. It is variously stated that cost precludes its use, that it is no more expensive than limestone hauled from another state, that it is porous or leaky, that it is harder and more impervious than limestone. Two outstanding buildings, the Central Post Office in Miami and the Town Office at Coral Gables, are built of it. Both, to my mind, achieve a dignity all too rare in this paradise of the stucco artist. For stucco, in the case of masonry construction, at least, is the prevailing surface covering, and its widespread application has produced craftsmen skilled in its use. There is a bewildering variety of textures (some of them very beautiful) as well as a wide range of colors running all the way from chalk white or cream to a rich burnt sienna. In addition to the usual pinks and bright yellows, I have even seen a very pale jade green, which strangely enough was pleasant in the extreme. But while it seems quite proper to stucco the exterior of a dwelling, store, cinema and the like, its application to even a semi-monumental public building, to the Northern eye, leaves something to be desired and emphasizes the fact that it is after all, a base material.

Floridians are apt stoutly to deny that the hurricanes of a few years ago did any appreciable damage but maintain that it was only flimsy construction which suffered at all. But there seem to be cracks in their consistency, if not in their walls, as they, one and all, in discussing building practice, start with the hurricane period and point out how well Florida buildings have been constructed *since* that time. And it is undeniably true that the need for hurricane protection has well nigh revolutionized building practice with the result that sound methods are now generally employed. No longer in masonry buildings is any structural dependence placed in ordinary 6- or 8-inch tile or concrete block walls, these materials of the thicknesses mentioned are now used as curtain walls and in that way only. Stability is achieved by a complete system of reinforced concrete posts, spandrels, etc.—a complete skeleton system like an office building in miniature. This applies not only to structures of two or more stories: bungalows, garages, and any permanent free-stand-

*The above statements are not strictly true. There is clay and brick making in the northern part and the product is largely used as street paving. There are limestone deposits north of Tampa and there is some cement made locally. But the fact remains that Florida is poor in native building materials.


Bottom Tile course often doubled.
Common Gable Termination.
Dotted Variant showing extra course
Stucco on progressive projecting brick courses.
Sinkages the thickness of the Stucco. Sinkages sometimes painted.
Circular tile pitching down. Project 3"
Gable End Ventilators. Circular tile or precast pierced inserts.
Roof Plates are invariably bolt anchored since the hurricane
Tile
Vent
Practically no Cornice. As satisfactory as any on small Work.
Circular Tile Vents.
A common practice where there is a considerable projection. Sheathing the soffit 1" above Bottom of Rafters.

ing masonry building of any kind is done by this method. (In certain special cases as in group garages, etc., I believe an exception may be made, but the principle is almost universally applied.)

An interesting reversal of the sequence of operations usual in the north may be noted here. With us, the erection of the columns and floor beam spandrels *precedes* the filling in of the curtain walls. Here it is just the reverse: the curtain walls are built first, forming two sides of the columns form; the other two sides are then boxed in with wood, and the column poured. In like manner, the top of the curtain wall forms the bottom of the spandrel form which is then poured directly on the wall. Undoubtedly, this method gives an excellent bond between wall and column. One wonders if pouring the spandrel directly on the curtain wall is as good a procedure, since any deflection on the spandrel would seemingly transmit stresses down through the curtain wall to other members below not designed to receive them.

Where pitched roofs occur with or without overhangs, all plates are anchored to the wall below, a practice which is doubtless another result of the hurricanes. Department store show windows seem to be subdivided into smaller units and to have heavier muntins than with us. In several of the newer ones, great hinged shields stand out horizontally from the building, sheltering pedestrians when not lowered to protect the show windows from wind pressure.

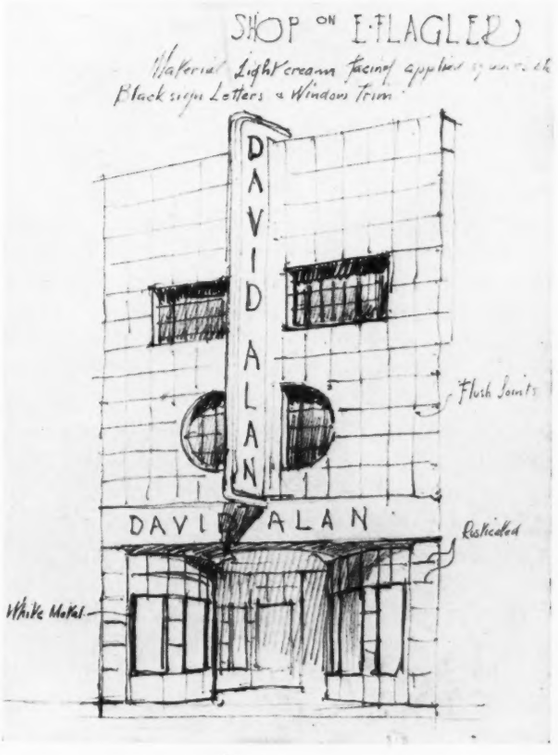
It seems the usual practice here to strap with wood the inside of masonry walls before plastering (no metal furring). In good work the exterior of the wall is waterproofed before applying stucco.

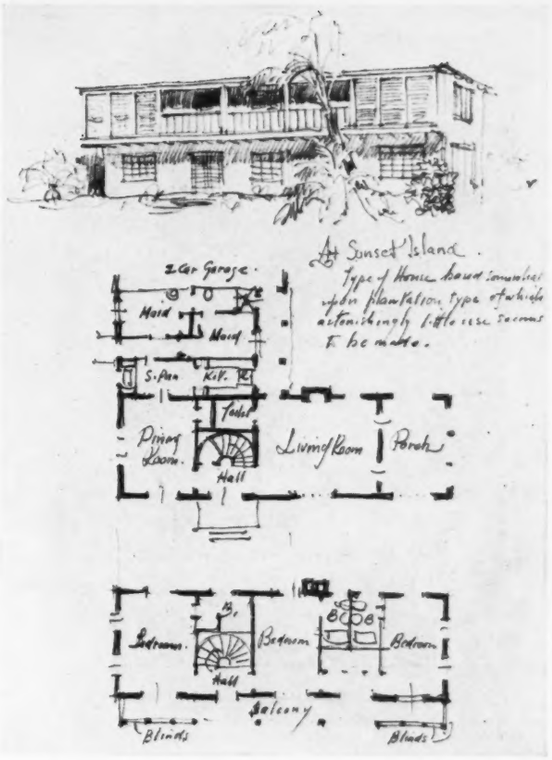
Termites have been a pest for so long that a generally accepted practice is followed—again a reversal of our own—as far as masonry construction is concerned. For while, with us, lighted and ventilated cellars protect the inside and termite shields are most necessary on the outside, here the existence of continuous masonry on the outside with no cellar within makes the inside of the wall the danger point and the metal shield projects and turns down on the inside with the soil at least a foot below. Of course, where tile, etc., on slab is used throughout the first floor, as in good work, there is no termite problem. Where a wood first floor is carried on joists, the entire joist is not just coated with creosote but is completely impregnated throughout its entire length with some penetrative compound which gets en-

tirely through the wood instead of just coating the outside. In this case, no wood sills are used, the joists resting on the termite shield laid directly on masonry. No precautions against termites are taken above the first floor.

Builders and architects in Florida pride themselves on the speed with which their buildings are erected. I have been told that a good sized house, a small school, even a small apartment house can be put up in little over thirty working days. It seems incredible, for —though excavation is invariably easy and rock is never encountered or drilling and blasting resorted to, and heating arrangements are sketchy or non-existent—a little over four weeks seems an astonishingly short time for the completion of even a small structure.

The volume of new building in the places I have visited seems fairly large, though confined for the most part to small structures. I have seen a couple of schools just finished, a number of shops are remodeling, a goodly number of small and medium sized houses are going up, both speculative and otherwise, and a lot of small hotels and apartments particularly at Miami Beach are under way. Large office buildings for the moment seem at a standstill but there is quite a sprinkling of shops with one floor of offices above either just finished or finishing. The speculative house builders seem pretty disgruntled, many of them seem still to be living in the happy

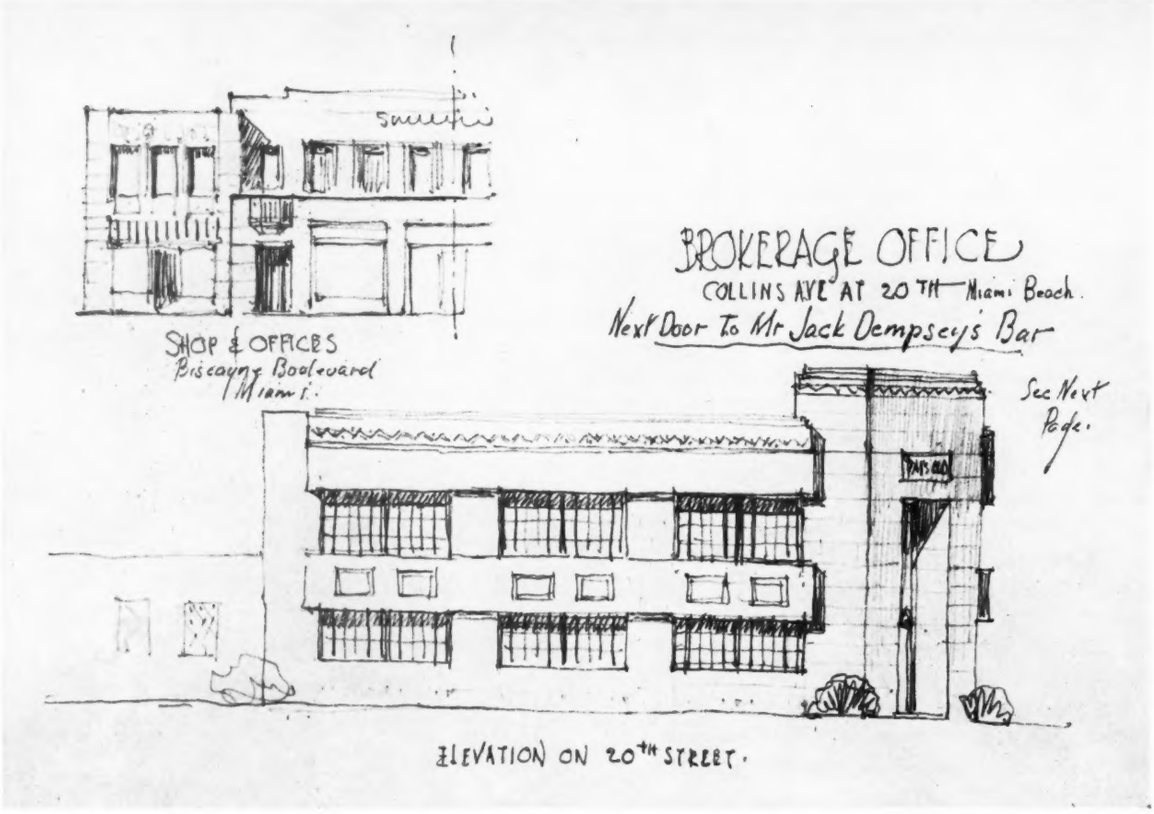




days of eight to ten years ago, when they apparently could build any old kind of a house and unload it at a fancy price. I have talked with several who bitterly complain of their competitors' cheap building methods with one breath and with the next bemoan the fact that the buying public is getting choosey and discriminating and disposed to haggle over a thousand or two. So I imagine the palmy days are over for these gentry and they will have to overhaul the quality of their product and reedit their ideas of what constitutes a fair profit. The banks, I believe, *will* lend up to 80% on a 100% borrower, but the average mortgage one can get is probably nearer sixty.

But, in spite of the jerry-builder, it must be confessed that the general level of design is good—better, in fact, than the artisan's craftsmanship.

There are some clever stores, some very fetching houses and some good apartment houses with others not quite so good. Certainly, on the whole, the quality of the design seems excellent. I do not quite subscribe to the estimate of it voiced by a young and earnest architect with whom I talked. This young enthusiast explained to me in great detail that the architectural "design center" of the country, having tired of its three-decade sojourn in New York, had trekked west to California for awhile but is now properly and permanently located in Florida!!! If one could take seriously



such a statement as applied to the small or medium-sized work, nevertheless it seems to verge on the absurd as far as the office buildings are concerned. A rather careful appraisal of what Florida has to offer in this direction discloses, in general, nothing very good and nothing very characteristic of Florida. In fact, it is not unjust to describe the bulk of the office buildings as second hand versions of second rate Northern prototypes. Where so much good work has been done in the case of the smaller structures, this creative backwardness is difficult to understand. The best tall buildings are not office buildings but hotels; some few in the Spanish, but many more in the modern manner.

In Florida, one is not sensible of the struggle between the traditional and the modern method of design. Examples of each style seem to exist side by side, if not in complete harmony, at least without the jarring dissonance which such a juxtaposition would produce in the North. After a time, whether stylist or modernist, one acquires a curiously impartial attitude in the matter, explainable perhaps from the fact that whatever the form or style of the exterior covering, the structural core is substantially the same and receives its outer skin in the modern or traditional manner with equal propriety.

Nothing sounds more quaint than to hear a couple of Floridians speak of "making an island." Yet that, literally, is what is done. Beginning with Miami Beach itself, which is nothing more than a layer of sand pumped in from the sea onto the roots of a destroyed mangrove swamp, the practice continues in the present day. The perimeter of the proposed island is marked out, bulkheaded up, the surrounding ocean bottom pumped up within the enclosure, the water allowed to drain off, and a few acres of new building sites is the result. The advantages of the method are obvious—instead of taking the real estate Nature provides, one makes it, at will, where one wills it; a whole group of islands is possible like the Sunset Island development on the Bay Shore of Miami Beach, with connecting bridges over arms of the sea, a palm-decked miniature American Venice. At the cost of cribbing and pumping, land is created economically for building—until one comes to build on it. At which time the drawbacks of manufactured real estate promptly become painfully apparent. One has only to scan, in the building code, the tables of allowable safe loads for filled land, to understand at least one reason for the high cost of building in Florida. In spite of the absence of frost and cellars, which permit shallow trench walls, the latter require

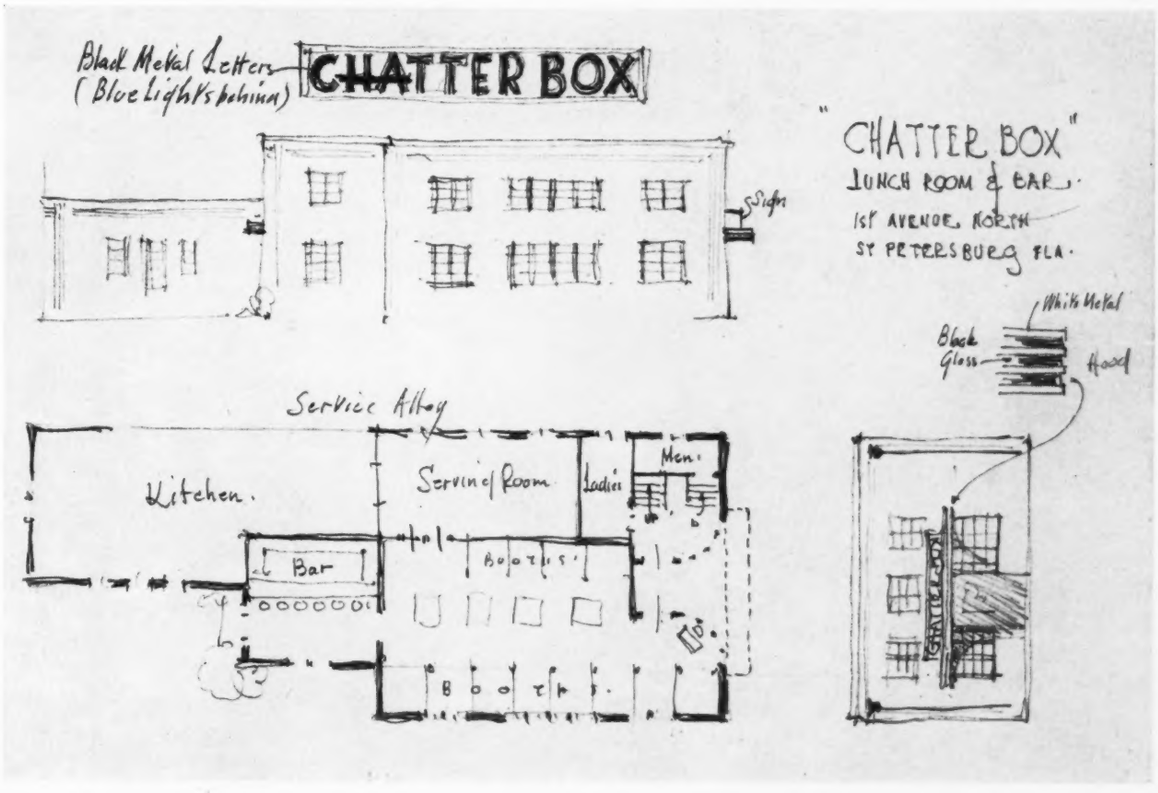
such a footing spread as to be no more economical than the walls of our full height northern cellar. A continuous mat with a four-foot spread under the ordinary footing is a consumer of concrete and it is not unusual for an entire carload of cement to go into the building of one very moderate sized house.

It must be understood that all the foregoing remarks are written with respect to the masonry building. It must not be supposed that the percentage of masonry structure is everywhere as high as in Miami. Up the west coast and in St. Petersburg the wooden house is all too prevalent—and such wooden houses as defy description! Though many are undoubtedly well built and well kept up, they one and all suggest the Northern lumber company's stock plan book, revamped locally with an eye to introducing every last atom of possible ugliness and idiotic vagary. Why the stuccoed masonry and tile roofed domestic work should be so satisfactory and the transplanted northern wood houses so abominable, I cannot explain. The fact that the one seems native and indigenous, so to speak, while the other seems an alien importation, does not quite explain the disparity in the quality of the design. But the fact remains, I saw scarcely a dozen well designed frame houses in the whole of my stay in Florida.

On the other hand, in justice to the wood frame house, it must be stated that they stood up surprisingly well under hurricane conditions. In fact, I was told by an old resident that in his district (around Fort Myers) the two-story houses of wood construction pliancy stood up quite as well if not better than one-story buildings built in the pre-hurricane manner of concrete blocks without reinforced concrete stiffening.

Florida has some extraordinary legislation on its statute books with regard to real estate. To give only two instances, there is in operation a State Homestead Act by the provisions of which, properties of an assessed valuation of less than $5000 are tax exempt. Entirely aside from its disregard of the rightness of universal taxation, this law, though conceived with the excellent intention of encouraging the very small home owner, puts a premium upon the very small house under $5000 with a corresponding penalty on the next higher value classification.

The second bit of well-meant but vicious legislation is the law whereby a property pays less taxation if the owner is domiciled therein; again an attempt to encourage home ownership and occupation. In this instance, the law is so loosely drawn that it does not matter if the entire property is rented with the exception of one coat closet inhabited by the owner, it still pays the preferred rate of taxation!



F. D. R. himself could hardly beat this one.

A parenthetical word on Florida Vegetation. If the Spaniards, as I have heard it said, found in Florida only the live oak, the so-called Dade County pine, and the camphor tree, the state would seem to have been as successful in receiving and assimilating imported species of trees as it is in attracting and adopting human beings. If, at the time of the Spaniards' coming, the kinds of trees were few, they now, certainly, are many and varied. Among many new varieties of pine, one in particular, the Australian pine, flourishes practically wherever planted. The rubber tree has come, the bamboo has come, the palms have come, over seventy different kinds of them. And the additions still continue. Two recent importations are the West Indian mahogany tree, an astonishingly vigorous grower, and the "Sausage" tree, an arboreal gem, with dark lustrous leafage, but otherwise suggesting our Northern birch in habit of growth and white bark, which latter is one-half inch thick and yielding to the touch like human flesh. A three-year tree of this species in a favorable location is often 10 to 12 feet high.

One and all, they thrive in Florida's sunshine, precipitation and—sandy soil. It is so ridiculously easy to make things grow, and transplanting is correspondingly easy. In fact, there is something approaching the magical (if not the comical) in the celerity with which a new-made island, for instance, can be covered with rubber trees, bamboos, etc.—transformed almost overnight from a barren sand waste into a glamorous palm-covered islet. Had I been told I should see lawn grass growing on *sand* I should have been skeptical, but such was the case and a certain kind of coarse grass which ultimately makes a thick and satisfactory lawn is sown on sand and, I have been told, cut with a lawn mower four days later.

To mention only three of Florida's array of flowering shrubs, Bermuda itself can show no finer growth of hibiscus; the bougainvillea riots everywhere in more different colors than I ever knew existed; and, finally, the orange flame flower grows in such profusion that whole roofs are smothered in it with not a tile showing. If Florida were to have a floral symbol, it should be the flame flower.

HOMMAGE A LALOUX

DE SES ELEVES AMERICAINS

WHEN "Père" Victor Laloux, one of the most famous and best loved Patrons of the Ecole des Beaux Arts, died in Paris on July 13 last, we felt that his passing should be marked by something more than the usual obituary notice. Accordingly, we wrote to a number of his former students in the United States, asking them to put into words their personal tributes to his memory. They responded with the letters which are printed hereafter and which form eloquent evidence that Laloux was a rare soul among the architects and teachers of his generation; one who won and held to an extraordinary degree the love and admiration of all who knew him as master and friend.

Of course, letters from the complete list of his former American pupils would require more space than we had available, much as we would have liked to secure and print them. The ones included, however, surely voice the sentiments felt by all and will serve to emphasize the greatness of this man's life of devotion to architecture and education. To the others we offer our sincere regrets that practical considerations denied them opportunity to speak their hearts with the rest.

The first note is from William Adams Delano, who wrote from abroad on July 28 as follows:

"I reached Paris on the 6th of July and had a long talk with my old Patron. He was very feeble. The next day I went to Bruxelles, where I am building a country house. On my return the following week, I was met by a telephone message to say that Laloux had died that morning in his sleep, very peacefully. His funeral followed three days afterwards and I was asked, as a corresponding member of the Academie des Beaux Arts and representing his American pupils, to make a short speech at the Church of Ste. Clotilde where the service took place. I am enclosing the copy of what I said there, which, if you wish, I would be glad to have you publish as my contribution to a man I respected and loved."

From WM. ADAMS DELANO

AU nom de tous les Américains (et nous sommes nombreux) qui ont eu le privilège de faire leurs études sous l'égide du Grand Maître que nous fleurons—je tiens a exprimer toute l'admiration et le respect que nous avions pour lui comme élèves, et tout le dévouement que nous lui avons toujours conservé.

Les grands Principes qui étaient l'essence de son enseignement, la grandeur de l'idée et la simplicité dans la composition nous ont toujours inspiré dans notre travail—et ils ont eu une très profonde influence sur le développement de l'architecture en Amérique depuis un demi-siècle.

From HOWARD GREENLEY

I CALLED on Laloux in Paris the day after the judgment of the Grand Prix, and was informed by Madame Laloux that he was so fatigued, as a result of his attendance in his capacity as member of the Jury, that she hesitated to disturb him. I said I would be in again in a few days and would hope to see him then and pay my respects to him. Alas there was to be no second visit except to bring a few flowers, stand reverently for a moment beside his bier and express to Madame Laloux such words of sympathy as one might summon forth in the presence of her grief and the universal sorrow of friends upon whom association with the Master had left so indelible an impression.

He cherished an extraordinary affection for his "Elèves Américains" and no one rejoiced more sincerely than he in their respective achievements. In return, their response was one of continual and invariable devotion to him and no journey undertaken abroad was complete without a visit to the Patron. Those of us who were so fortunate and so privileged as to be numbered among his "élèves" will retain to the end of our lives the memory of his bright and gentle spirit and be thankful for the priceless gift of his friendship.

From FREDERIC C. HIRONS

IN the passing of *Le Grand Maitre,* Victor Laloux, at Paris on July 13th, the world and France have lost one of the greatest architects of the last century.

Born in France in 1850, the son of a master builder, he followed his studies at *L'Ecole des Beaux-Arts,* Paris, and won the *Grand Prix de Rome* in Architecture in 1878, on which he spent the four following years in Rome as Pensionnaire at The Villa Medici of the Academy of France.

Upon his return to Paris he started his practice and later succeeded his Patron, Pierre André, as Patron of the Atelier André. From that Studio, under his guidance, came such men as Pontremoli, Chaussmiche, Bigot, Lefèvre, Janin, Ferran, Carlu, Haffner, Mirland, Débat-Ponsan, Jean Labatut and several others.

To Victor Laloux, America owes a debt of gratitude, as it was under his guidance and criticism that many of the American architects now prominent in their profession received their early professional training. Among them are such men as Arthur Brown, William Adams Delano, Charles Butler, Howard Greenley, John W. Cross, William E. Parsons, William Emerson, William Van Alen, George Howe, Lawrence G. White, George Applegarth, Hal Erskine, Lawrence S. Butler, William H. Beers, Ethan A. Dennison, Dayton Colie, T. Merrill Prentice, Lloyd Morgan, and many others who profited by the Master's great ability as a teacher and critic.

He was inherently a man of most kindly and sympathetic nature and his attitude to the weakest of any of his élèves was one of great desire to help him to perfect his skill and ability.

He never permitted himself or a student to become involved in any of the small details of a problem until the big essentials had been solved to his satisfaction.

The various types of men who came out of his Atelier are positive proof of his versatility as a critic. Janin, Débat-Ponsan were skillful Decorators — Bigot, Lefèvre, Ferran were sound Planners.

In his Atelier there was the finest *esprit de corps* and real *camaraderie* among all the members, and that was undoubtedly due to the fine spirit emanating from the Master himself, and his own attitude to the ideals and standards of his profession.

Frequently the Atelier would find itself in difficulties with the police authorities through some student prank. The Massier would have to explain the situation to the Master, who would straighten the matter out with the authorities.

His tribute to Fernand Janin, one of his most talented students, is a touching eulogy and shows the deep and sincere affection he held for the men who studied under his guidance.

The Dark Days of 1914-1918 were probably the most sorrowful time of his life as from the Atelier about one hundred twenty men were mobilized, of whom thirty were never to return.

He had received practically all the honors France could bestow on him as well as being honored by many foreign countries. Among a few of these were: *Grand Officier Legion of Honor, Membre de L'Institut, Grande Medaille D'Or du Salon, Président des Artistes Françaises, Medal of Honor, American Institute of Architects.*

It is certain that all the Americans who were fortunate enough to study under the Master in the Ecole will feel that they have lost one who had been to them one of the finest inspirations they had ever known.

From WILLIAM LAWRENCE BOTTOMLEY

THE death of our beloved Patron, Père Laloux, brings to our minds the memories of our happy association with him in the atelier in Paris. That he was one of the foremost Architects of his time is conceded by all. His work speaks for itself. Beyond this he was a beloved teacher and has exercised an influence and inspiration on the great numbers of students who studied under him.

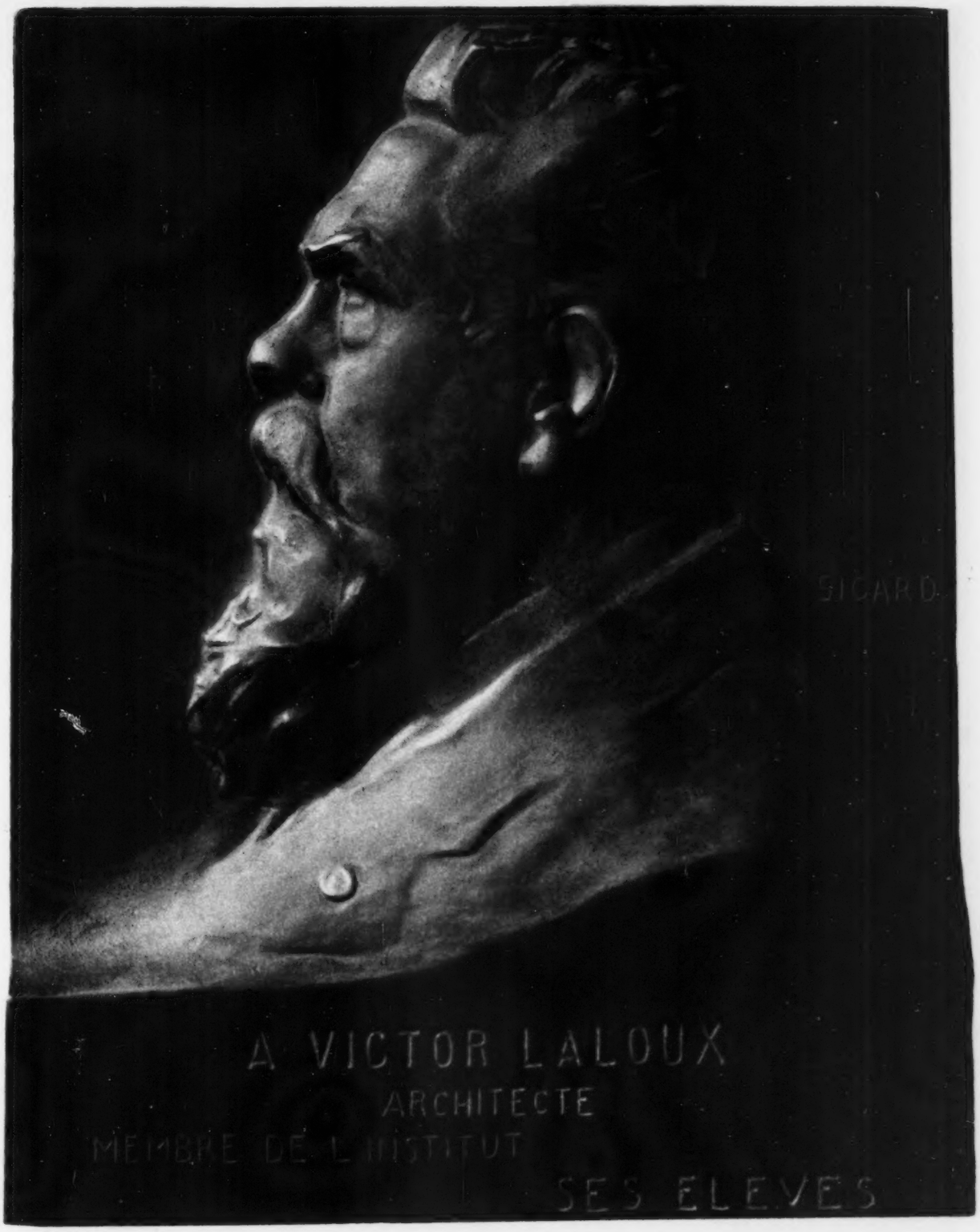
From LLOYD MORGAN

WITH the passing on of Mr. Victor Laloux, we have lost A Great Ideal, "A Great Master."

From CHARLES BUTLER

THE news of the death in Paris of Victor Laloux came as a shock to his many former pupils in America. Although he was over 87 it seemed as if he had found the secret of eternal youth and would continue his teaching indefinitely, for he was reported this spring as still criticizing the work of competitors from his atelier for the Prix de Rome.

His death closes an extraordinary achievement as a teacher. The great Professor André had selected him before his death as his successor, but politics intervened and he was not appointed to one of the official government teaching posts. At the request of the majority


SICARD
A VICTOR LALOUX
ARCHITECTE
MEMBRE DE L'INSTITUT
SES ELEVES

1850-1937

Ewing Galloway

The famous Gare du Quai d'Orsay, Paris, for which Laloux was Architect

of André's students he founded in 1889 an independent atelier, and at once pupils flocked to him.

Because of the many Americans who studied under him, far more than any of the other Professors, it is interesting to consider his influence on American architecture, notwithstanding his never having set foot on our shores.

He was on the point of coming over seven years ago at the invitation of his former pupils when overtaken by illness, and thereafter he felt he was too old to make the trip. He had been an Honorary Corresponding Member of the American Institute of Architects since 1903, and in 1921 he was awarded the highest architectural honor given in this country, the Medal of Honor of the Institute.

To most laymen and even to many architects, the Ecole des Beaux Arts in Paris is regarded as a place where men go to learn to make clever drawings and chic renderings in water colors.

It is true that they may learn such things there, but these are merely a by-product. The fundamental strength of the School lies in its teaching of the art of composition, primarily in planning. Laloux felt this so strongly that he would often keep us so long on the study of the plan of a project that the elevations and sections were hurriedly worked out in the last days of the competition and none too well presented. He once explained his viewpoint to the writer by saying: "You can put forty good façades on a good plan, but without a good plan you cannot have a good façade." He felt this more strongly, I believe, than any of his contemporaries among the great architects who taught at the Ecole. What he taught was applicable in any country and in any style. He should, I believe, be given credit for having done more to advance American architecture than any one man in our generation.

As one of those who were privileged to study under him for years and to remain in contact with him till his death, I feel that the name of Victor Laloux should go down in our architectural history as one to whom this nation owes a very deep debt of gratitude.

From JEAN LABATUT

WHAT a profound shock to learn our beloved Patron had passed on, so young at 87.

When 85, one of his former students, a man sixty years of age, brought him his latest work. After discussing it, Monsieur Laloux said: "My young man, you are getting old." The young man of sixty had neglected to follow the commanding law of progress and had for-

gotten himself in the past. In this refuge, his old master came to arouse him.

In 1920, an Englishman, also a student of Laloux, wrote these very good words (since they are a good résumé of many of my personal impressions, I quote them): "Monsieur Laloux is no admirer of modern archeological architecture, nor of the designing of buildings in the so-called styles, except for restoration work, or when an historical style is demanded by the client. He believes in the handling of composition in a modern spirit, giving to it a living character and adapting the architecture entirely to the requirements of the program. With reference to the future, he considers that, as the architect is the agent of his client, architecture will find itself as the natural expression of the times."*

The author of these lines was from one of the many foreign nations represented at the Atelier Laloux. In 1923 not less than eleven nations were represented, and how happy we were to find so many Americans.

In this day of sorrow, after twenty years of personal contact with my Patron as master, paternal adviser, and friend, too many impressions and examples come to my mind to be expressed in this brief tribute.

For that great teacher, organization was the main thing. Expression and form were only the natural consequences and a matter of personal choice and sensibility. That is the synthesis of what he gave me from the time of my preparation for the *"concours d'Admission"* in 1917 up to his last letter received February 1937.

When logiste for the Grand Prix de Rome in 1924, he let me express my buildings as I felt they should be, and for the first time in a Rome competition concrete was expressed without restrictions. "Since you have a good composition it's all right with me." This he repeated to me very often.

What a privilege to have been logiste five times for the Grand Prix de Rome under such a master; permitting me fifteen months of everyday contact with his constructive and inspiring criticisms in addition to those received during the ordinary school work. Often he came in the loge at seven o'clock in the morning, almost excusing himself, unable to wait until afternoon to discuss the project over and over again.

That same year, looking at some preparatory work done by a *"dernier nouveau"* for the 4 Z'Arts Ball, he asked him the date, and mischievously expressed his regret that he was unable to attend. He was then seventy-four.

His door was always open. What an opportunity for one seeking advice! I never missed that opportunity. When I received a call from Havana in 1926 and Princeton in 1928, he gave me the best and most paternal advice. Because of his broad understanding, 1926 and 1928 remain two of my happiest years.

I always found him filled with the same profound and progressive interest in world architectural affairs, ever blessed with the same scintillating wit which so endeared him to us as Patron, lending an ever sympathetic ear to students and colleagues alike. A visit with him was like recharging an architectural battery.

In addition to his great simplicity and affability, at the Atelier and at home, he radiated majestic dignity when he appeared under the *"coupole de l'Institut de France,"* particularly when he occupied the presidential chair of the *"Académie des Beaux-Arts."*

The patron and his ever charming and vivacious wife never tired of receiving old friends. Every Sunday afternoon their salon was the meeting place of many. Last year one of their guests, the oldest one present, also a member of the Institut, stated while toasting the Patron, "After all, what would become of us without Monsieur and Madame Laloux on Sunday afternoon."

At the Marjolaine, at Montigny sur Loing, ofttimes it was necessary to locate him in the woods or on water because of his fondness for hunting and fishing. He was *"l'Homme des Bois"* as Whitney Warren once said. At 78 he decided to build in his dear Touraine, and an old farm house became his charming summer home, *"L'Epine Fleurie."* He smiled to himself when he showed me the columns (made of concrete without bases or capitals) which supported the trellis vividly colored, and the ensemble already covered with roses. He enjoyed his new home for nine years.

His great optimism was shared by Madame Laloux, his tender and devoted companion, who told me, before planting this new garden that she wanted only roses and *cypresses.*

Theirs was a tender and beautiful companionship, knowing but one separation of forty-eight hours during their married life. Our heart goes out to Madame Laloux with deep sympathy in this first long absence—from her, from us all.

But he lives. The architectural talents he so painstakingly and enthusiastically developed, inspire in his students who so loved him, a lasting veneration.

We rise up and call his name blessed.

*The author of these lines was H. Bartle Cox, A.R.I.B.A.

Laloux, Membre de l'Institut de France, from a portrait by Henri Royer, reproduced here through the courtesy of Jean Labatut

From ETHAN ALLEN DENNISON

IT is quite true that our beloved Patron is deserving of more than a "simple obituary notice." I would I could do justice to a worthy tribute to a man for whom I had so much affection and profound respect.

The great privilege fell to me of initiating the Laloux prize in the Ecole de Beaux Arts, and the splendid response of over sixty-five anciens of Laloux was in itself a marked tribute. My colleagues contributed close to 200,000 francs which, at the suggestion of our Patron, were used for a yearly prize for a special competition in the school.

The presentation of this fund to our Cher Maître was a grand occasion, attended by several old Laloux men, among them Charlie Butler, Bill Delano, Almiral, and others whose names I cannot remember. There was also the Director of Education, and the Director of the School; as well as other celebrities. I well remember with what emotion Laloux received this tribute. He held his American students in high esteem, for when those of us who were arranging this affair talked it over with our French colleagues, they also wanted to contribute and there were large numbers of outstanding American architects who had not studied with Laloux who also wished to contribute, among them Cass Gilbert. Laloux, however, would have none of it. He said the idea was originated among his American students, and he would have the fund used as a prize of the American students of Atelier Laloux.

I regret that I cannot tell you more of the charming memories I have of this great man; of the wonderful banquets I attended at his villa near Fontainebleau (where at times there were six or eight Grand Prix men and many charming ladies), and of the student days which I will never forget, when we looked upon him as a god. However, when the time was opportune he was our comrade—full of fun and good fellowship. I thought as a student that one should never dare even speak to him, and one day as I stood on the seat in the dark station in Fontainebleau with an arm extended to light a cigarette in the gas light, I was slapped on the back with the words, "*Voici des allumettes.*" On turning, here was the man and friend now lost to us.

As I am sailing for Europe, time does not permit me to record further recollections. However, one has only to realize the character and personality of the Patron to fancy what a great influence he had on his students and, through them, on architecture in this country.

From T. MERRILL PRENTICE

I WILL never forget calling on the Patron to pay my respects before leaving France to start practice in this country. Père Laloux received me in his study with the cordial dignity which is impossible to describe but which always existed between the Patron and his élèves. As I was about to leave he said, "Remember this my friend, 'Ne faites jamais des à peu pres. Soyez toujours une artiste. Soyez une être.' "

I think those fine words of encouragement, which I shall always remember, are worth recording.

From LOUIS E. JALLADE

YOU have asked me for a word of expression on Victor Laloux. You said that you felt that he should have something more than a simple obituary. The word "simple" has brought the thought that the old Master would be perfectly satisfied with a simple obituary because he was the embodiment of simplicity and nothing that one can say in an obituary to Victor Laloux can mean anything to anybody unless that person has had contact with him. His greatness might be written about, but his influence on a man's soul is beyond description.

Victor Laloux in life, as in death, has his greatness in the way in which he lived and in the simplicity in which he died. That which I remember of him is something of a nebulous feeling crowned by a gigantic stature with strong virile features and a complete absence of noise. One might say that he was like a powerful generator seemingly standing idle, but having a potential power that one did not know about until he touched it. No noise, no heat, no friction. I have never heard him have anything but kind words.

I remember my first day in the Atelier. There was one American who from birth had been a deaf mute. Although he had never heard his own voice, he had been trained to speak, and it was only with difficulty that an American could understand him; and so I was delegated to take this American's questions, translate them in French to the Patron, who in turn talked to me in French, and this I translated to the American without making any noise, because he used lip reading. This performance went on indefinitely. The Patron never laughed, never lost his patience.

He understood men. He was an American in his ways, and had a great fondness and understanding for our men. He has had more influence in the life of our American architects, both directly and indirectly, than any other person has ever had. Through this influence,

A photo of Laloux, the sportsman, with his favorite hounds. Reproduced by courtesy of Jean Labatut

he has done much to change the character of American planning. He was an exponent of planning. He continually said that it was only the plan that counted.

Of course, like most Frenchmen, he did a great deal of right thinking. Victor Laloux would have been a man easily assimilated in any progressive pioneer community. Had he been brought to America in his early youth, he would have made a great American. He has left a mark on his pupils that will carry through our American architecture for many generations to come.

From W. E. Parsons

No pupil of Laloux will forget the breadth and depth of his criticisms; his analysis of the program and approach to a direct solution of the problem in hand; the balancing and precise proportioning of each element of the plan; the arrangement of each minor part to contribute to the composition as a whole; his intense and friendly interest in each of his pupils. For a pupil to learn *how to study* for himself was the real purpose and result of his teaching.

His parting words to me when I left the Ecole were "Do not forget that every work of architecture, however small or unimportant, must be a composition."

Laloux may be best remembered as a great teacher of architecture. Some have doubted that he built as well as he taught; perhaps not, but to me his Gare du Quai d'Orsay, sweeping along the Seine, has great power, scale, and dignity and is a permanent contribution to the splendor of that river. The exuberance of its architecture may be said to have been an expression of the times, reflecting the taste of the period at the close of the 19th century. Laloux seems to have desired the full symphonic orchestration in developing simple architectural themes. Not many years ago he said to me that the richness of 19th century architecture reflected the material prosperity of that century but that the new century with less prosperous times would naturally lead to an architectural expression of bare essentials.

From Arthur Brown, Jr.

The death of the revered Maître, Victor Laloux, has caused great sorrow to his numerous pupils and admirers in this country, who found in him a pillar of strength as guide, philosopher, and friend. One had come to think of him as immortal in body as well as in soul.

To some of us, his powerful creative genius was his predominant quality. Others saw in him a teacher of amazing influence and success. He was completely imbued with the Classic tradition and his whole career was devoted to expanding that influence and handing on the torch to others, as it had been handed on to him, with the added glow of his own inspiration. He believed in rational change and progress in harmony with the needs of the epoch, but stood sturdily for his profound convictions as to the essence of architectural design. He, himself, was a brilliant example of the soundness of those convictions. He saw simply and clearly and in the grand manner. In keeping with his temperament, he expressed himself with exuberance controlled by a fine sense of measure and taste, and an extraordinary eye for proportion. He delighted in noble forms.

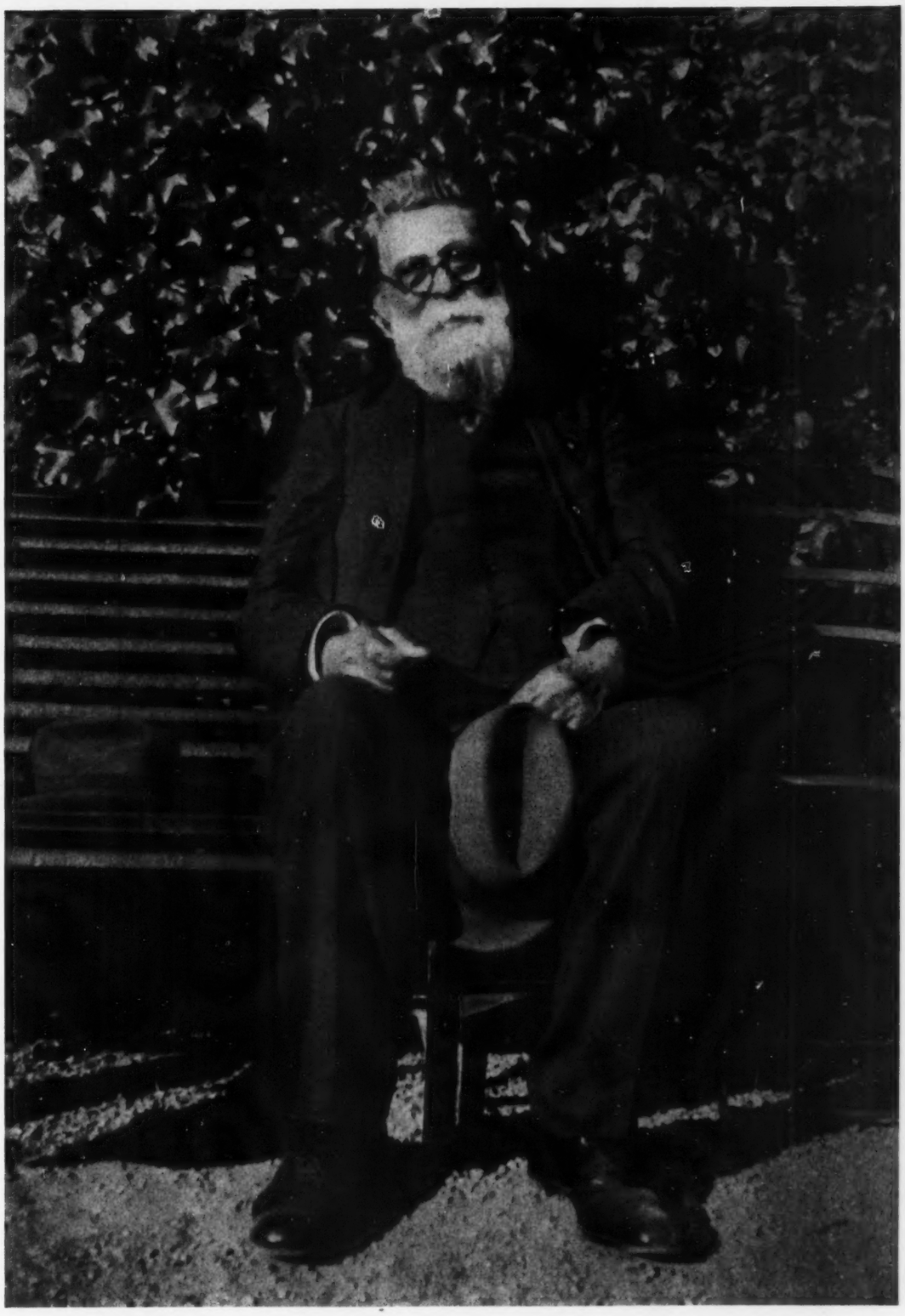
But it was his intensely human quality and his superb personality that made him so generally loved. At the same time he was an unusually able man of affairs—a giant among his fellow men. His place will never be filled in the hearts of his followers. An unique personality has passed on.

On the occasion of Laloux's elevation to the grade of Grand Officier de la Légion d'Honneur, at the Cercle Interallié in Paris on December 17, 1935, M. Paul Léon, Membre de l'Institut, dedicated to him the following lines (for a copy of which we are indebted to Arthur Brown, Jr.):

Cher Maître, Cher Confrère:—Vos élèves, vos amis, vos admirateurs, réunis pour vous fêter, ont signé ce livre d'or. Ils viennent à vous des Deux Mondes et vous apportent l'hommage de nombreuses générations. Leurs noms vous sont familiers. Ne forment-ils pas les assizes de votre plus beaux monument? Car vous avez su bâtir non seulement en pierres mais en hommes. Maître d'oeuvres, vous êtes aussi Maître d'âmes. Architecte et professeur, vous avez, d'une empreinte, marqué l'art et l'enseignement.

Si diverses qu'aient été vos créations successives: l'Eglise Saint-Martin; Hôtels de Ville de Tours, de Roubaix; Gares de Tours et de Paris; elles ont ce commun caractère d'associer à la fois l'érudition et l'invention. Se pénétrer des grands maîtres sans pourtant s'asservir à eux, faire passer en soi l'âme des siècles en sachant demeurer du sien, allier la tradition à l'esprit le plus moderne, innover en ajoutant: telles sont les fortes leçons que nous avons reçues de vous.

Un pèlerinage de jeunesse aux Sanctuaires



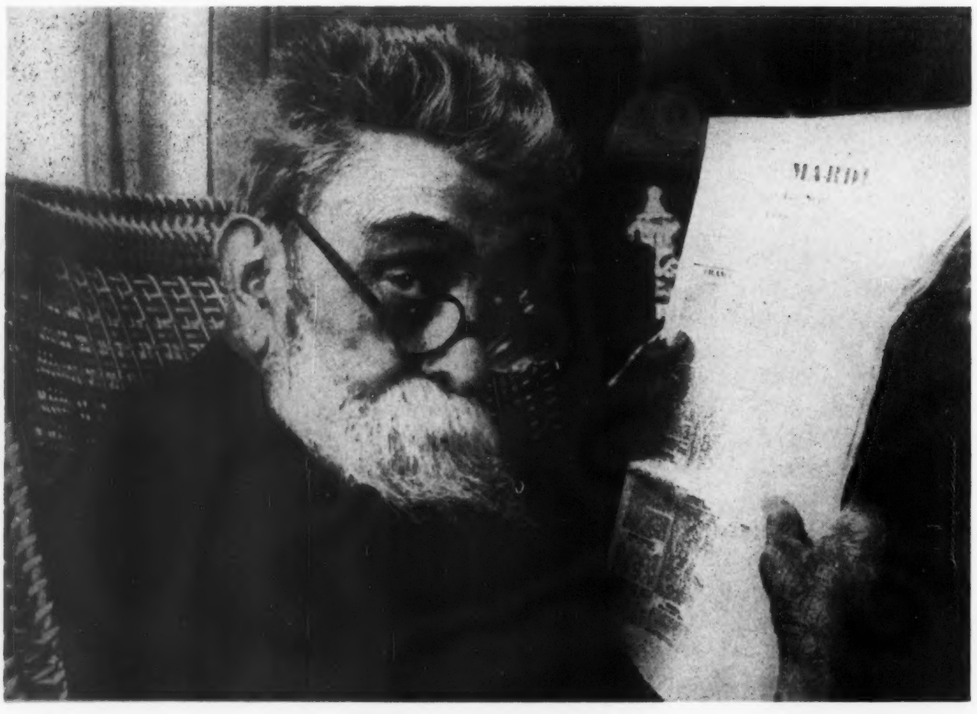
Another informal snapshot of Laloux which has caught, as well as the camera can, something of his simplicity and lovableness

d'Olympie vous a pour toujours initié au sentiment de la grandeur. Voir grand, voir juste; cette maxime peut s'inscrire au seuil de votre atelier d'ou sont issus tant de Grand Prix, devenus tous de grands artistes, non par la vertu de formules ou de règles dogmatiques, mais par cette liberté de la véritable maîtrise qui, devinant en chacun le tempérament et les dons, les revèle et les fait éclore en une riche floraison.

Votre autorité, sans conteste, se fonde sur l'amour profond que vous portez à la jeunesse. C'est elle qui vous a gardé des lassitudes de la vie et qui vous a protégé contre la neige des ans. C'est elle qui vous a fait cortège autour des disciples d'hier devenus des maîtres d'aujourd'hui. Acceuillez donc la dignité à laquelle vous êtes élevé, non comme le fragile honneur d'une vanité passagère, mais avec la fière conscience d'une vie noblement remplie.

* * * *

Some of the prominent American architects, other than those whose letters are printed, who were always proud to be known as "Laloux men" are: Lewis G. Adams, Raymond F. Almirall, H. L. Beadel, William Harmon Beers, Walter D. Blair, Albert I. Brady, Frederick H. Brooke, Lawrence Smith Butler, Edward P. Casey, E. F. Champney, George S. Chappell, Henry Ives Cobb, Jr., Dayton Colie, Knight C. Cowles, John W. Cross, Henry Davenport, Alfred V. DuPont, Douglas D. Ellington, William Emerson, Harold P. Erskine, Otto Faelton, Alfred L. Fechheimer, Edward L. Frick, Albert S. Gottlieb, Carl F. Gould, George H. Gray, William C. Hays, Lansing C. Holden, Jr., William d'O. Iselin, F. C. Lee, Thomas Machen, Clinton Mackenzie, Alexander P. Morgan, J. Harleston Parker, Lawrence F. Peck, Frank E. Perkins, Kenneth G. Reynolds, Henry R. Shepley, Clarence S. Stein, William G. Tachau, William Van Alen, Richard L. Watmough, Lawrence Grant White, and Eric Fisher Wood. We are sure that, in spirit, they join in the tribute as given in the foregoing pages.



"Laloux, soi-même"—at his home in his dear Touraine, at Montlouis

R. HARMER SMITH

A FEW NOTES ON A TALENTED, YOUNG PENCIL-PUSHER

BY FRED H. SCHERFF

RIGHT HERE, at the beginning, is the proper place to state that young R. Harmer Smith is one of those who considers himself fortunate in his work. For nearly a decade now, conditions have made it tough going for any neophyte launching himself into the architectural profession. If I may be pardoned for bringing up the subject, there has been, and still is, a depression; a depression which slammed down hardest on the building field and presented to any youth turning his eyes in that direction a row of high and thorny barriers. In consequence a cry was raised to heaven. Shouts of injustices being done, catcalls, and weeping could be heard. But none came from Smith. Somehow or other, he has managed to keep himself employed; good going or bad, architecture is his game and, what's more, the deeper he becomes immersed in it the happier he is.

R. Harmer Smith was pointed toward architecture almost from the cradle. His father, now a retired printer, is an inveterate sketcher who has spent many a vacation sailing around on oyster sloops drawing marine panoramas. This habit naturally subjected young Smith to the lure of a crisp, delicate pencil line at a very tender age. Of course he might have chosen other paths, but it is not surprising to find him enrolled in the architectural school at Pratt Institute from 1923 through 1926, or attending Yale School of Fine Arts in 1928 where he won the Del Grella Prize in Design and submitted to the expert teaching of Edwin Avery Parks, water colorist. A question put to two of his former instructors, Arthur Guptill (Pratt Institute) and Ernest Watson (Friday Night Sketch Club) disclosed Smith as a serious student; observant, capable, and, to use their words, "a thinker." The only general observation on our educational system I ever heard Smith make was a wish that it could be arranged so the teacher could get to know the student as well as the student came to know the teacher.

It is now, however, at the age of 31 with schools and formal education behind him, that pencil-pusher Smith is undergoing his most intense period of learning. Nearly any evening will find him mastering some problem he knows will come before him on the morrow. You can pop any kind of an odd task at him and he won't shy off. Instead he methodically sets about digesting whatever material he can get pertaining to it, and before much time passes your problem is being intelligently handled.

Somewhat by chance, of course, but largely through premeditation, Smith's architectural jobs have been so arranged as to provide expert instruction in some particular field or phase of architectural work in each case, his object being to develop in himself a well rounded background and a well balanced attitude toward the architectural practice in general. That he has achieved these points, especially the latter, will be seen later on.

Smith always tries to select as his employer a man who is outstanding in his field, and has seen to it that, once he has the job, it has provided an opportunity for a new stage of responsibility and development. A partial list of the positions he has held is a good demonstration. At Wilfred E. Anthony's office he worked on ecclesiastical buildings, at Marcel Villaneuva's he became acquainted with residential structures, and in his present job with Graham and Painter he is engaged in store work. He also worked with several other firms on schools, and recalls with particular relish his experience at one office where, in the midst of a flood of work, he was given a school to design and then left pretty much to his own devices.

A well rounded, general architectural experience is not, however, Smith's ultimate goal. He firmly believes in the necessity of being thoroughly experienced in one or two specialized subjects. Thus he has turned toward public housing and school design as selected fields of endeavor, and has applied a great deal of study to them, intently absorbing the results of the exhaustive research being carried on by professional groups related

to these activities. He feels that public housing and school design are fields which are closely allied with each other as well as with his past experience. This belief adds even more momentum to that already supplied by his natural inclinations. Also important to Smith is the fact that these two fields spring from a third, and broader, one — municipal planning. Like many other young architectural men, he senses the importance and proportions it may someday take.

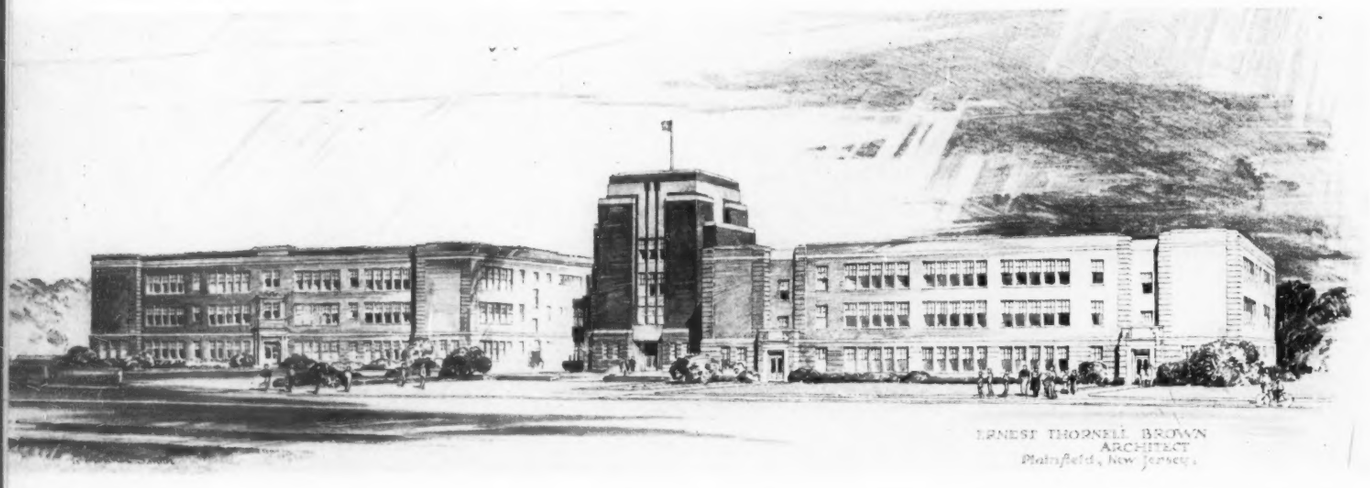
That our young friend has a full realization of the dangers presented when a delicate balance between theory and practicability is not maintained is significant of the solidity with which he has his feet on the ground. His talented pencil plus the very nature of the subjects he has chosen to study have added greatly to the dimensions of this pitfall. He frankly admits that there are times when the temptations to drift into the merely pictorial aspects of architecture are hard ones for him to overcome. But a sound working knowledge of architecture is another of his goals, and he refuses to lose sight of it. As a means toward this end, Smith limits his indulgence in pictorial architecture to delineation of the design.

The word "reasonableness" to the full extent of its meaning is the key that discloses his attitude toward architectural practice. Smith's personal taste in architecture is a spontaneous modernism springing from a straight-forward expression of the problem and not based on the vernacular of architectural detail. He is aware, of course, that clients are quite apt not to care for this form and want some other style. But being faced by such a client and, as a consequence, working on a type of design other than that which he likes most is not construed by Harmer to be ample cause for a serious gripe. He is not like a good many of his young colleagues; he does not feel that he is lowering his standards or throwing his ideals into the mud simply because the building on his board happens to be Colonial or Romanesque instead of modern. He is too sensitive to the horizon of architecture, past, present, and future, ever to feel smug about it and try to wrap it up in one small, clearly labeled bundle.

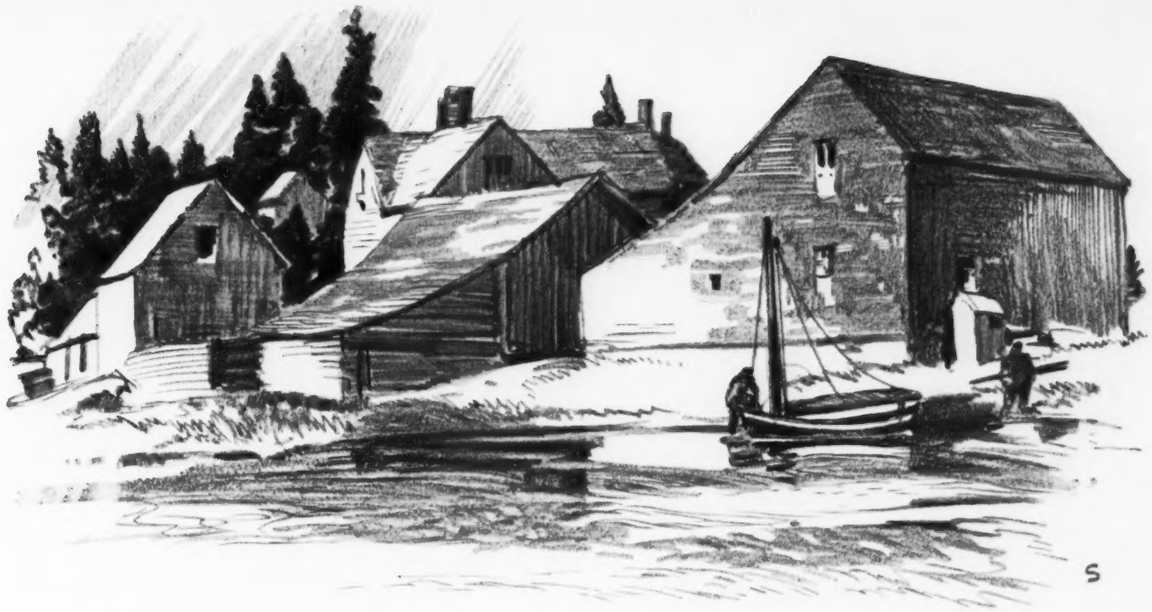
No article on Smith would be complete if it did not include reference to sketching, for this and painting are his major avocations. In fact, sketching is even more than just a pleasant hobby to him. He considers it as part of the reward for belonging to the architectural profession and (I quote him) for profiting by "One of the world's two happiest coincidences—the ability of an author to read and of an architect to draw."

Harmer's pencil sketches have fallen into several well defined groups:—the pre-Watson drawing; the post-Watson drawing with the interpretation of photographs and picturesque subjects; the group published in PENCIL POINTS in 1928; some summer sketches made in connection with the Yale Architectural School course; sketch books made while on bicycle camping trips to Lexington and Concord and down the Delaware Valley; and last, but undoubtedly the most important, those made in Nova Scotia in the summer of 1936, many of which are reproduced on these pages.

Smith's water colors may be placed in four groups:—those consisting of scenes of the Hackensack Meadow painted after 1928;



A pencil rendering by R. Harmer Smith of a proposed addition to the Maxson School in Plainfield, N. J., as designed by Architect Ernest T. Brown. The tower and portion to the right were the new parts, the portion to the left the existing plant. Clever arrangement and use of values bring the new section to the fore, as it should be, but the drawing in its entirety still shows the true relations of the old section and the new addition



R. Harmer Smith had heard much of Arcadia, so when he was at Nova Scotia's Yarmouth during the summer of 1936, he walked inland three miles to the town and found this scene. The men and the boat are his inventions, placed there for effect

A sketch of a typical Yarmouth waterfront scene which Smith made about the same time as the drawing on top of this page. Although these weathered warehouses are practically unused today, the old signs bearing words such as "Sail Loft" and "Ship Chandler" appealed to the young pencil-pusher's imagination

This is one of a dozen presentation drawings executed in pencil by R. Harmer Smith for Isadore Naftali, Architect. Here, as in all renderings of this type, Harmer strives for, and succeeds in getting, whatever intrinsic good there is in a design. He is thus able to avoid producing the "Hollywood" type of dramatic rendering

paintings of the scenery around Stamford, Connecticut; a series made in Maine in company with classmate Charles A. Bradbury and his wife; and a group painted in Nova Scotia. It is regrettable that there was not enough time to include a color reproduction of at least one of the latter in this article but if you watch the future numbers of PENCIL POINTS, you will find several there. The black and white reproduction on page 642, however, shows his fine control of values in this medium.

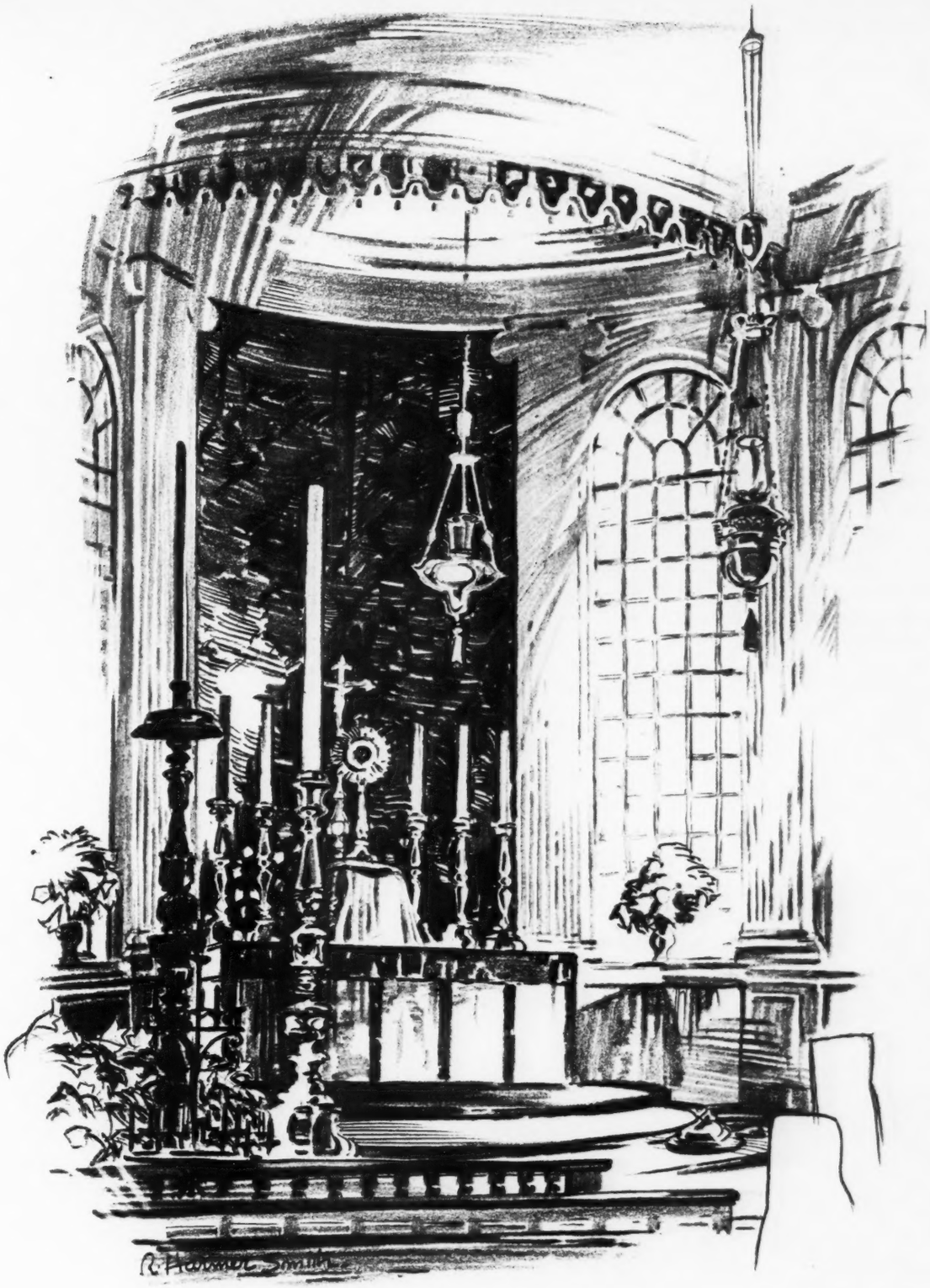
This last group of pencil sketches and water colors made in Nova Scotia while a guest of the artist, Mary Ross Kelley, profited from discussion and criticism to such an extent that the water colors proved acceptable to two large water color shows held in New York last season, the New York Water Color Club Exhibit and the American Water Color Society Exhibit. Besides these, he has participated in a two man show with his father, Robert Brooks Smith, and many other smaller exhibits too numerous to mention here.

Smith terms himself a "Sunday sketcher," and says that a good deal of Sunday's work finds its way into Monday's fireplace. He enjoys constructive criticism of his work by others and likes to look at his drawings several days after they have been completed for the purpose of self-analysis. Bicycles are his usual means of transportation when on a sketching tour and he has probably ridden several thousand miles on them by this time. Their operating expenses are low and their progress is so slow that the chance of missing a good sketching subject is negligible.

When he is working on a water color, Harmer likes to have a pencil sketch going at the same time. This keeps him busy while the paint is drying and avoids any casualties to be caused by impatience. And, in sketching as in architecture, Smith is not one of those youths who think it is his inalienable right to be creative without real effort; to him this is a right reserved for those who work, and work hard, to learn their craft. Harmer works.

Before closing it is important to divulge Smith's choice of a professional title. Seeking to find his own status in architecture, he first examines the "Architect" as a basis upon which to set an evaluation. Then with his usual frankness Harmer turns to examine himself—and therein he finds a "technician." And he may be right, for the present, in his opinion of himself.

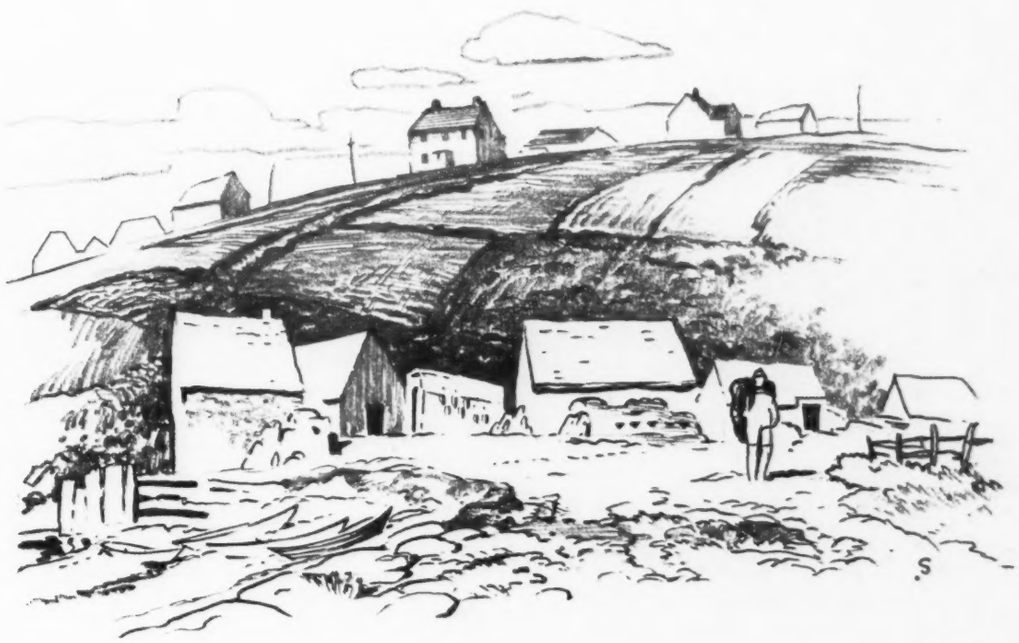
But you just wait until he finally hits his stride.

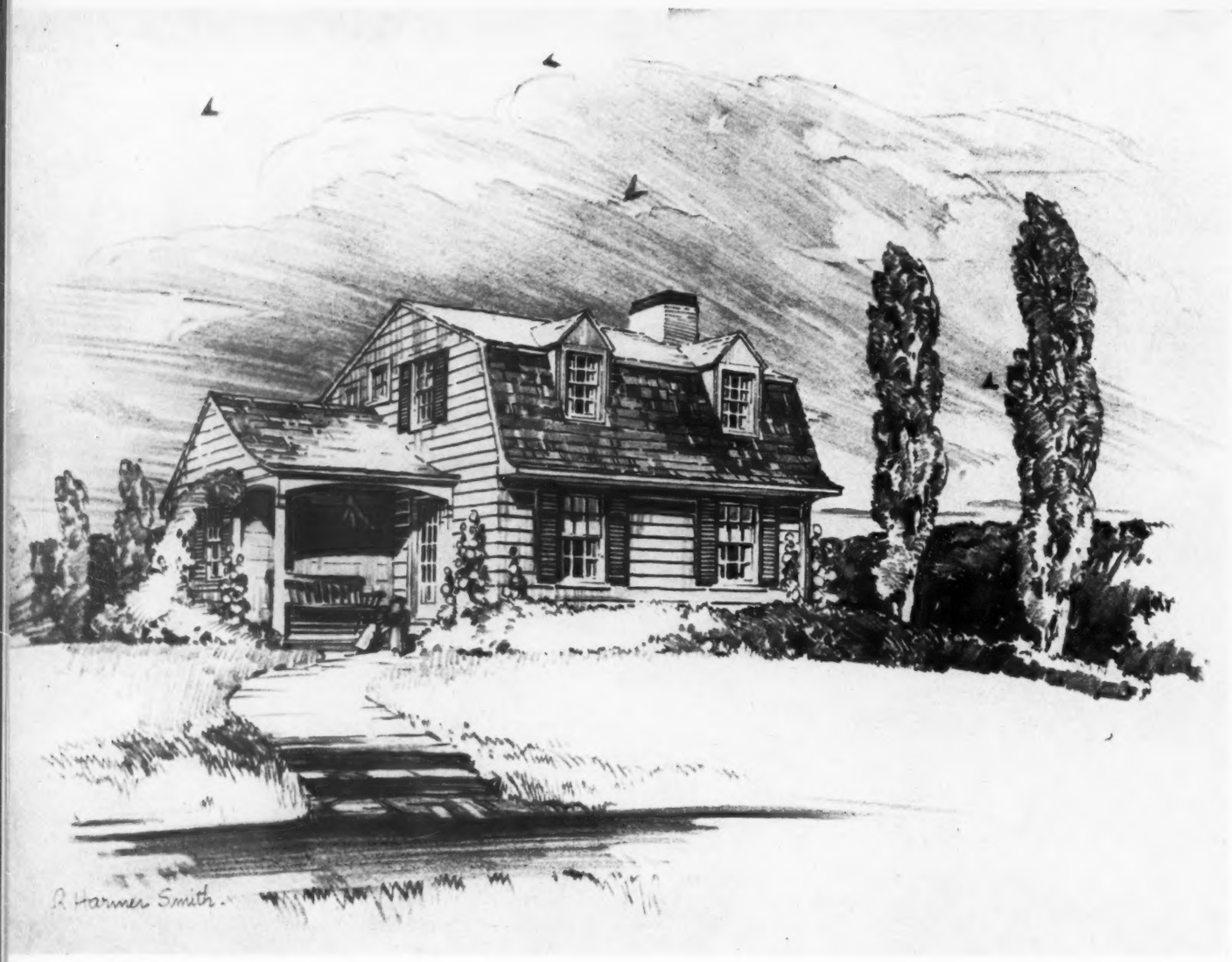


The glitter of fine old silver bathed in a flood of light has been caught with extraordinary subtlety in this remarkable presentation drawing that is made as though it were sketched on the spot instead of from the plans of Wilfred E. Anthony, Architect, for whom Smith once worked. The subject is the Altar of the Corpus Christi Church in New York City which has been completed since this pencil sketch was made. Note the nuns

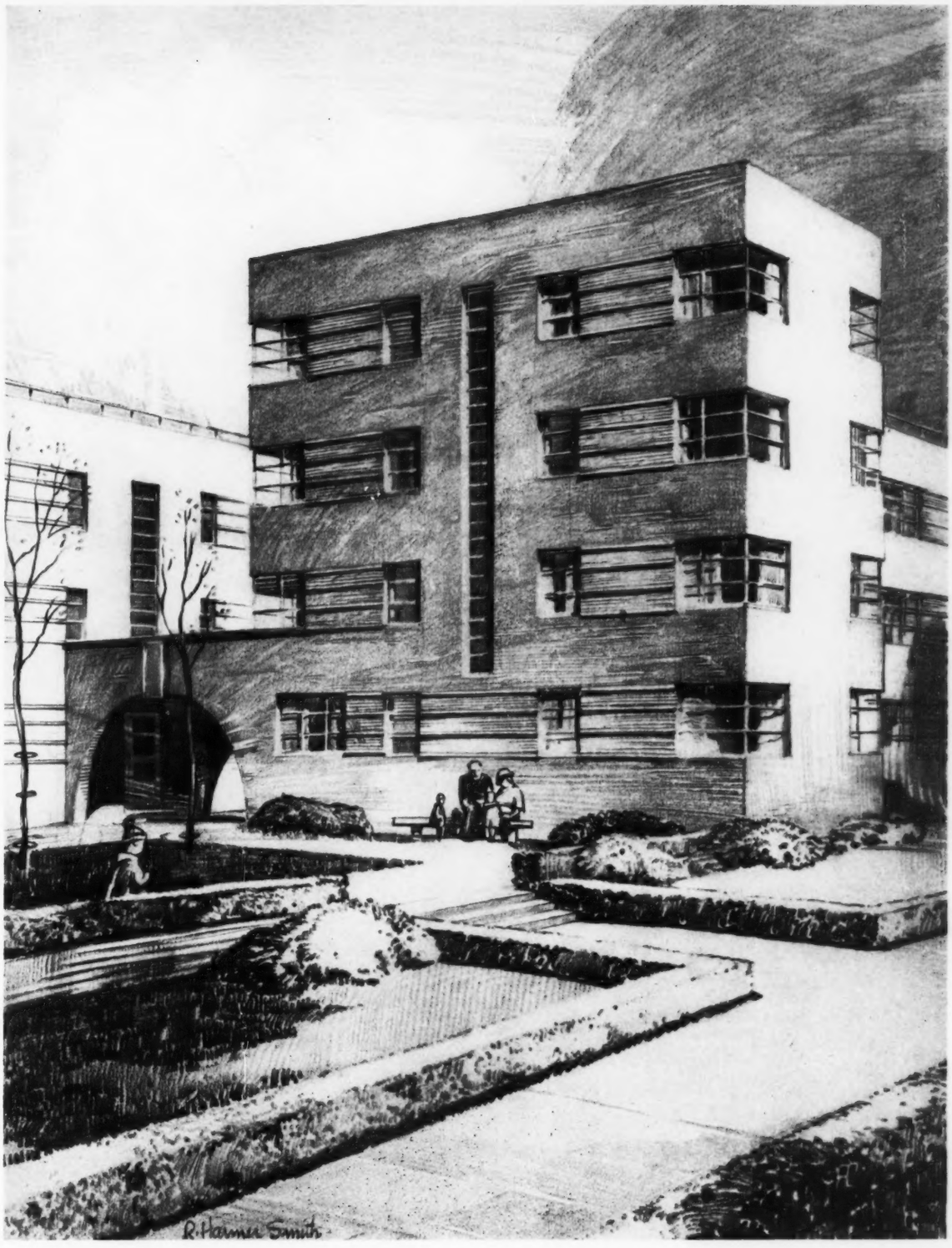
Two sketches inspired by Yarmouth Bar, a picturesque Nova Scotian fishing village held in affectionate regard by R. Harmer Smith and situated on a strip of land not more than a hundred yards wide and over which seas break in the winter. The drawing above was made on damp paper to which blown sand had adhered, thus giving the finished work a slightly coarse, pleasant texture

All who may someday consider a bicycle trip from Yarmouth to Kelley's Cove are hereby warned by Smith that the going is rough. It is well worth it, however, as proven by the two pencil sketches on this page, each made from the same spot but facing opposite directions. The little village houses are clad in gray shingles, a fact that is especially notable in tone of the drawing above. The one below received what sun there was and still reminds Harmer of the silvery-gray silhouette of the sheds against the sage green of the hill—a scene which he someday hopes to paint





A subsistence homestead type as rendered by Smith and designed by Ian Horne for the Housing Authority of the State of New Jersey. The drawings on this page and the next were worked up from material prepared by the Statistical and Planning Division under the direction of Valdemar H. Paulsen. Smith likes plausible landscapes



Another pencil rendering by R. Harmer Smith made for the Housing Authority of the State of New Jersey to form part of a traveling exhibition. In this, as well as other of his drawings presented on these pages, you will probably notice how he likes to put in colorful little spots containing people going through various antics

A view of the Cathedral of St. John the Divine and its model drawn in pencil by R. Harmer Smith. He terms this an unpremeditated sketch suggested to him when he saw the members of a large sketching class ignoring it as a subject

One dismal day when everything around Pembrook, Nova Scotia, was gray and dull excepting the water of the harbor, Smith was pedaling through the village on his bicycle and came upon this scene. Here he has succeeded to a remarkable degree in mirroring the weather

A water color by **R. Harmer Smith** *of Chegoggin Church made in the late afternoon with the sun setting and the Bay of Fundy in the distance. Smith's main interest while doing this was in the unusual formation of the ground and the rich colors. This black and white reproduction is reduced to one-third the original size*

CHRONICLES OF A EUPEPTIC—I

BY HUBERT RIPLEY

As a boy, I was afraid of bumblebees.

When Lydia Mendum called at our house one morning in September and led me by the hand half a mile or more to attend kindergarten, the world seemed strange and big. My mother was unable, on account of rheumatism, to take me herself, and Lydia, a neighbor and lifelong friend, was teaching the tiny tots in the village school.

The little red schoolhouse we attended was painted white and situated in Green Street. It was a bleak two-story structure, one room on a floor, an ample front hall with two staircases, and a playroom in the basement. The heating system consisted of large airtight stoves set in sand boxes in the middle of each classroom. The stove pipes ran up near the ceiling across the room to a chimney in the back wall. The ventilating system consisted of a window pole to open and close the sash. The older boys operated the ventilating system under the direction of the teachers. The plumbing system was simplicity itself, a large double back-house with a high board fence separating the girls' privy from that of the boys. Two six-holers as I remember, the orifices nicely graduated in sizes to accommodate boys and girls whose ages varied from five to twelve years. The boys' side of the board fence was decorated with works of primitive art, both graphic and sculptural. The back-house smelled to high heaven, and when the breeze was from the East, the aroma floated in the open windows of the school.

After an hour or so, teacher sent the kindergarten class out in the school-yard to play. The day was fine and the warm Autumn air teemed with insect life. Pretty soon I came bursting into the upper classroom all excited, rushed up to Lydia, interrupting her recitation, crying at the top of my voice, "Oh Miss Mendum! Miss Mendum! There's a bumblebee out in the yard!" The scholars shouted and Lydia laughed heartily. It was my first public utterance, a *succés fou*.

The name of the town where I was born was Melrose, in the Commonwealth of Massachusetts. It was, during the quarter century that sheltered my formative period, a rock-ribbed, hard-bitten, Puritanical community, with all the virtues, and maybe all the faults that proper adjective implies. Melrose is a dulcet name—romantic, ambrosial, suggestive of Scottish chivalry mingled with the mysticism of Hafiz and a dash of Hérédia. Father was born in Boston, but he had the heritage of Cape Cod's sand dunes and infralapsarianisms behind him. Being a romanticist, he picked out Melrose to live in because the name appealed to him as an anodyne for the interminable Calvinistic sermons of his boyhood. As a matter of fact, except for the landscape, there wasn't really much difference in those days between the "spiritual" life of Barnstable County and that of Middlesex.

However, Father and Mother, like good agnostics, sent me to the Unitarian Sunday School where I got on very well for a while with the group of pleasant boys and girls I found there. Often I'd steal away from services up into the organ loft and watch Frank Ingersoll pump the organ, the while studying his Latin lesson for Monday. Sometimes Frank, a picturesque soul, would forget to pump during the touching farewells of Anaeus and Dido, and let the organ die away in a flat asthmatic wheeze in the middle of a joyous agnostic hymn. Mother's rheumatism prevented her from attending church services, and Father figured that probably he had, as a boy, done all the attending necessary for the rest of his life. I liked the people in the Unitarian Church because their outlook on life seemed more cheerful, somehow, than others with whom I came in contact. After marriage I became a regular attendant at the Episcopal Church for several years, admiring the dignity and beauty of the ceremonial, enjoying the readings from the Old and New Testaments and the glorious old Hymns. Still to me, an outsider, it all seemed more or less artificial. Hesiod and Homer, Ikhnaton and sublime Empedocles, Socrates and Plato, seem fully as compelling and of deep spiritual significance. All of which probably means that I'm just a Pagan like Father.

Lydia Mendum had a sister Harriet who taught drawing and painting. She was a pupil

of Enneking, a Boston artist of the 80's and 90's. I liked to draw and Father encouraged me to study "Art." Beginning in charcoal, the class worked two evenings a week drawing objects in plaster—cubes, cylinders, cones, pyramids, spheres; "significant form," as it's now called. Then we attempted still life in oils, and later, landscape from Nature herself. The first lesson in oils was apple blossoms. The second, pansies, then nasturtiums, finally goldenrod and aster in October. The second year, tulips and roses, and after that we went painting outdoors, apple orchards in the spring and autumn foliage in the fall.

In those days we didn't have much homework to do outside school hours, and nights and Saturdays and Sundays were free. We learned things by absorption, which, by the way, is a darn fine way to learn. I used to study Virgil and Latin composition while another class in the same room was reciting from Homer of the Anabasis. In that way I got a smattering of all four without knowing much about any of them. Only the other day, Ed Blanchard recalled a bit of early Latin composition I once achieved. It was an epitaph on the premature decease of a couple of pets:

"Hic jacet 2 chickens"

I'd forgotten that one, but I still recall one or two bawdy Latin phrases the boys used to write on the blackboard before class assembled, divagations on passages in the Satires of Horace represented by a series of dotted lines . . .

Anyhow, I must have made an impression on my parents by my "Art" work, so when I said I wanted to go to "Tech" and study Architecture after leaving High School, there was no opposition. The only barrier was passing the entrance examinations. These were pretty tough, especially the examination in mathematics. This was where I was weak (and parenthetically still am; if I ever had to take the examinations of the National Council of Architectural Registration Boards I'd have to qualify under the "Grandfather clause"). Curiously enough, I passed all the entrance exams except Geography—of all things! Now I'm awfully good in Geography. I know where the Coromandel Coast is and the Bosphorus, and Zanadu and Zanzibar, and the Ural Mountains. I even know, vaguely, where El Dorado is. But, when it comes to the binomial theorem and equations involving unknown quantities and the Diophantium or indeterminate analysis, I fall down. Besides, the Greeks knew nothing of algebra, got along fine without it, so why shouldn't I? Willie Mansfield, my chum and classmate, was a shark at algebra and a weakling in geography. He doesn't even know where the Rutabagas are! (where the "Bouncing Bettey" was lost with all hands on board in the great storm of '67). Willie flunked in algebra and I was plucked in geography. Our papers must have become mixed, and it was lucky for us they did, for it was easy for each of us to make up our deficiencies before the fall term began.

The first days at Tech were the beginning of a new era. Everything was different, and I liked it hugely. Course IV (Architecture) was separate and distinct from the Engineering school, at least as far as the special students were concerned, and the "Specials" outnumbered the "Regulars" about ten to one. Roughly, the membership of the course was as follows: Beginning with the youngsters, the fledglings fresh from High School, 50%; draftsmen and skilled artisans whose ages varied from 25 to 40 years, 25%; college graduates, 10%; oldsters, middle-aged men who for one reason or another wanted to learn something of a creative art, 5%; regular students taking the four-year course, 10%. All except the latter were special students in the two-year course. There were two women in our class, Lois Lilley Howe, a Special, and Sophia Gregoria Hayden, a Regular. All told, a half hundred or so students doing the thing that most appealed to them. All sections of the country were represented in the Department, for there were only three or four schools where architecture was taught fifty years ago. (Frank Sullivan said, only the other day, he knew a man who, whenever he addressed an audience, was particularly fond of employing the orotund phrase, "A quarter of a century ago." It sounded far more impressive than, simply, "For the last twenty-five years." That's why I said there were a "Half Hundred" in Course IV instead of, "about fifty.")

It was a unique and stimulating experience for a callow youth, barely turned eighteen, hitherto reared in an austere community that looked askance at "Art," and frowned severely on "dancing and light wines," to be closely associated for three years with a group of students of varying ages, all inspired by a common purpose. For the first time I began to sense a faint glimmer of the shining wings of the Pierides.

An instructor named Burrison taught mechanical drawing. All beginners had to follow his directions meticulously. We got off to a sticky start when the class attempted to glue an imperial size sheet of Whatman's on an "imperial" drawing board. I'd had a little practice in this, so did fairly well. The use and care of drawing instruments was explained,

the sharpening of ruling pens, the grinding of India ink, and the 6H pencils, one sharpened to a wedge-shaped point, another to a pinpoint, or finer. Burrison was awfully fussy about all this, especially the exactitude of all the measurements we were told to follow. "Are those border lines 3/16ths and an eighth?" "Yes, sir." If they varied more than a one hundred and thirty-second part of an inch, we had to rub 'em out and start again. This was probably good for the soul, but when we came to a sheet 10″ x 14″, divided into ¼-inch squares, and had to draw the diagonals so that each angle was a perfect intersection of four lines, most of us thought it was Hell. E. V. Seeler of Philadelphia was the only one in the class who was able to satisfy Burrison on that sheet. He was, much to our petulance, held up as a shining example. Edgar was good at everything. He took most of the first mentions, excelled in water-color, pen-and-ink, charcoal, mathematics, architectural history, graphical statics, and stereotomy. He conversed in French with Professor Létang, enjoyed good food and good ale, told amusing stories, was modest in demeanor and well liked by all. He only stayed with us one year, then went to the Beaux Arts, returned to Philadelphia and became a distinguished architect. In later years I used to see him in Nantucket where he spent his summers. A fine chap.

During my first year, T. M. Clark was the uninspiring head of the department. He was not one who could be called a leader in his profession, though he was a gentleman of considerable poise and an astonishing degree of aplomb. Nothing ruffled him. He lectured on construction and building superintendence. One day, a couple of the bad boys removed all the chairs from his lecture room, passed the word around to the others, and when Professor Clark came in to deliver his talk, he found the class all quietly seated cross-legged on the floor. This didn't upset T. M. in the least. He apparently failed to notice anything unusual, and calmly went on with his lecture. The only uncomfortable ones were the members of the class, for, long before the lecturer finished, they became numb around the hips.

Eugene Létang was professor of design and a brilliant architect. Had it not been for the Franco-Prussian war—in which he was severely wounded—he would have undoubtedly won the Grand Prix de Rome, and we would not have had him in Boston for "a quarter of a century."

He and Clark were as opposite as the poles, probably detested one another, and consequently entirely out of rapport. This was not good for the school, a change in the personnel was imminent, and Clark resigned at the end of my first year. We were most fortunate in his successor, Frank W. Chandler, just about the finest man imaginable for the place. One of the leaders of his profession in Boston, beloved by all, his executive ability and rare personal charm soon brought the department of architecture to the high standard of excellence that has since become the emulation of other schools.

Létang thenceforth seemed to take on an enthusiasm, a force, a vitality that developed alike that which was in his students and in himself. He became an Educator. These two made a great team. Everybody was happy basking in the sunshine of Frankie's genial smile and the friendly odor of Cognac and Caporal that always accompanied Létang.

For instruction in water-color and pen drawing, we had Ross Turner and D. A. Gregg, two of the sweetest men that ever touched brush and penholder. Our life in the Walker building was idyllic, except on occasions when the chemistry students on the fourth floor experimented in sulphuretted hydrogen, inducing a resorgimento of vivid memories of the old Green Street schoolhouse. We worked long and late and earnestly. Our efforts seem amateurish now, compared with the theses of John Taylor Arms and Sam Chamberlain's magic touch at a later period. We had to do, in the space of two years, work that later students did more exhaustively and far more expertly in five. Our projets were done—often hurriedly—in a month's time, but we did not have the multiplicity of tasks that are required of the present-day students. It was the simple life, comparatively, and it did turn out, or help to turn out, some good men.

One of the first architectural books I owned was an old, second hand, two-volume edition of Vitruvius, translated by W. Newton, London, 1791. I still own it and treasure it highly. From it I learned just what the fundamental principles of architecture are. "Architecture depends on Order, which the Greeks call 'taxis,' Diathesis" (which Morris Hicky Morgan translates "Arrangement," and the O.E.D., "constitutional predisposition"), "Eurythmy, beautified rhythm, Symmetry, Propriety, and Economy, which the Greeks call 'oikonomia.'"

While Eugene Létang did not use these exact words in his talks to us as he bent over our drawing boards, searching for the divine spark —seldom found—in our esquisses, there was complete rapport with his teachings and those

of Marcus Vitruvius Pollio. Once, C. Howard Walker, who lectured on the history of ornament, said he did not care much for the Arch of Constantine. "The engaged columns aren't structural. That's basically bad," he said. "The reason I like the Arch of Constantine," said Létang, "is that you could lift off the engaged columns and the entablature and a fine structure remains. The Corinthian order is merely used for decoration." We were doing a monthly problem at the time, a triumphal arch. Henry Pennell's was a great block of masonry with an arched opening, and Sophie Hayden's was a modest version of the Arch of Constantine with engaged columns. Both received mentions.

At the end of the first year, we were all eager to get a job in an architect's office during the summer vacation period. Taking the list of Boston Architects, I began with the most convenient address, which happened to be that of J. Merrill Brown. Mr. Brown, a pleasant spoken middle-aged man with a port-wine nose, looked me over, heard my story, and said he'd pay $4.00 a week. This seemed good to me, four dollars more than I'd ever earned, and I entered his office for the summer. I did all sorts of things. Ground ink, traced full-size details, ran errands and made a detail of a wooden register grille, a geometric pattern of squares with diagonal intersections (shades of H. K. Burrison!). It was a small office, but I got a smattering of how houses of moderate cost were put together and a few nifty ideas on shingles cut in lambrequin patterns.

The second summer, Arthur Rice and I worked in Wheelwright and Haven's office, and I liked that vastly better. Dwight Perkins, an oldster who was in Tech with us during the first year, was one of Wheelwright's best men. A beautiful draftsman was Dwight, almost as good in pen drawing as Dick Powers, only he couldn't touch Dick when it came to trees. Nobody can. Dick's unique, a paragon. He can and does draw trees so beautiful that had Joyce Kilmer seen them, he might have revised his famous (sic) poem.

Arthur Rice became, in later years, a member of a distinguished firm of Boston Architects—Parker, Thomas, and Rice, designers of many important structures in New England and Maryland. I shall always be grateful to Arthur for making me acquainted with the amenities of the festival board. There was in Course IV, a group known as the "M.I.T. Architectural Society." We had a sketch class and an Annual Dinner. Arthur and I were on the Committee of Arrangements, one year, and we selected the old Revere House in Bowdoin Square.

This famous caravansary had an imposing Greek Corinthian Portico and a Royal Suite. Albert Edward (Prince of Wales), Daniel Webster, James Knox Polk and other important people made the hotel their headquarters when in Boston. A handsome Bar with Monreale mosaiques lent refinement to the men's café; the hierophants who stood behind it were Masters in Art. It was at this dinner I first tasted Rum Punch. It had an agreeably pleasant aftertang, a smoothness to the palate like Genoese velvet. A noble beverage when skilfully prepared and used circumspectly. Alcoholic beverages were a new experience; I'd never even attended "Chapel," as the Brunswick bar was called on account of its austere 12th century doorway (Peabody and Stearns, Architects).

I wanted greatly to spend another year at "Tech," have a go at the big problems the 4th year men were doing; a *Palais* for the Minister of Fine Arts, a Metropolitan Railway Terminus, a State Capitol, an Island Villa for a multi-millionaire of Exotic Tastes. Father agreed to this and so, with a few other specials, we started off the third year with a projet for a Grand Hotel in an Exclusive Watering Place. Most of our time was spent in drawing dreams, and I'm afraid we neglected other "required" studies. There was a life class at Cowles' Art School with a large attendance, classes in the French and Spanish languages, water-color, sketching from nature, all delightful. The Regulars had to do tough problems in Applied Mechanics and were always stopping in the midst of their Art work to rush off to a lecture on Political Economy, or a rehearsal for the Glee Club concert. This was Létang's sabbatical year and Howdy Walker pinch-hitted for him. It was a difficult task to fill Létang's shoes and Howdy was a young man, but we all got along quite well, considering.

I took for a thesis a vast Public Baths, beside which the Baths of Diocletian and Caracalla seemed like pigmies; a plan so ambitious that I never was able to finish it. The principal elevation was eight or ten feet long, and it was only partly inked in when school closed. I have a certificate stating I'd completed the two years Special Course; but partly because I'd never had Integral Calculus or Applied Mechanics and a few other studies, and partly for other reasons we won't go into now, I was ineligible for a degree (except, possibly, an honorary degree, though it's been so long in coming I've practically given up hope).

Nevertheless, dear old Howdy gave me a "passing" mark on my thesis, which I misdoubt created much of a stir at the Faculty meeting, or that the Corporation ever heard of it. So my school days were over and I was thrown on the world.

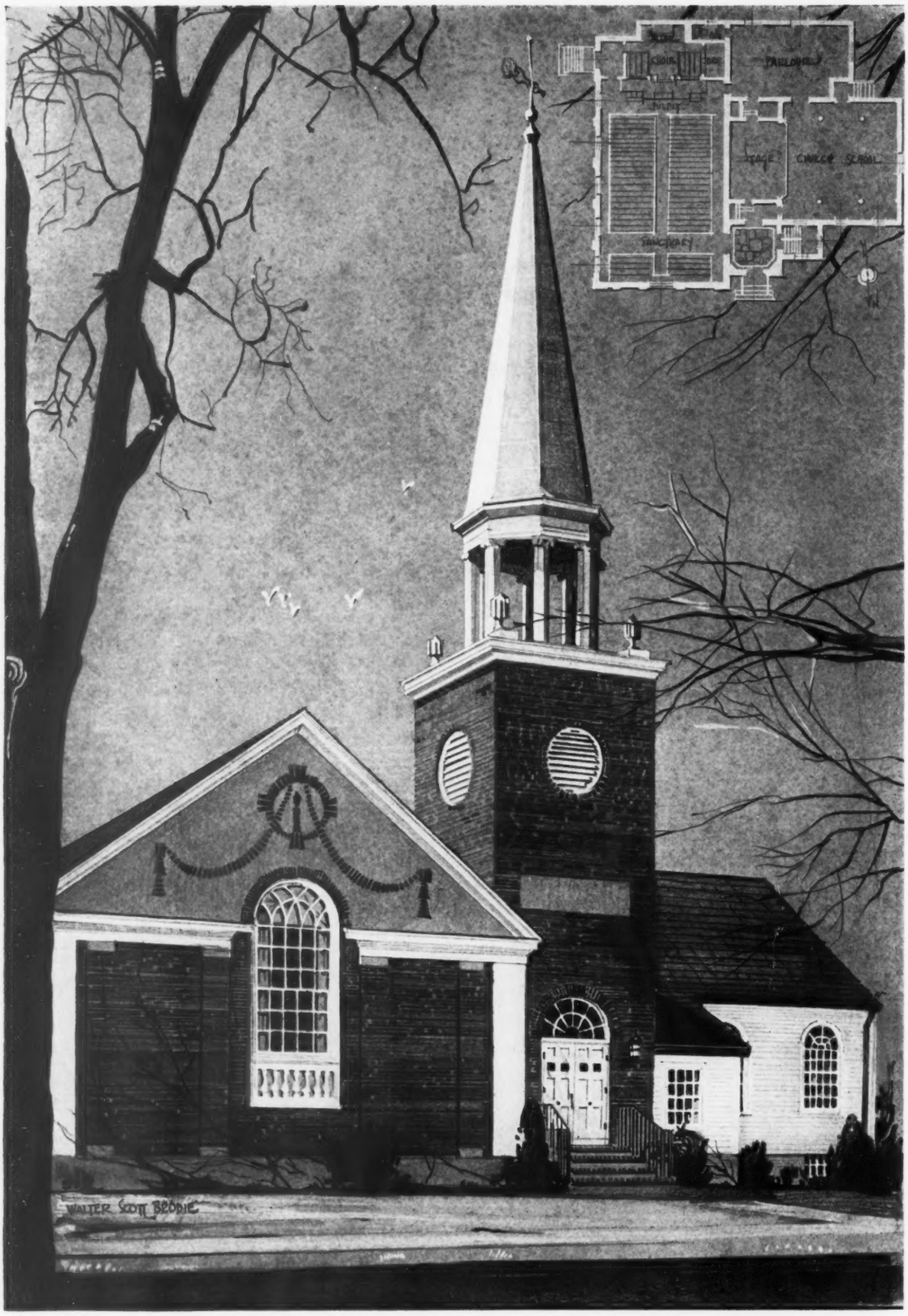
* * * *

Semi-Archeological Note: Copley Square in the '90's

During my three years at Tech, Copley Square was in process of transformation. At the close of the war between the States its terrain was partially drained marsh land, firm enough however, to erect thereon a temporary auditorium for the celebration of the cessation of hostilities—"The Peace Jubilee." The city was expanding and the location seemed a suitable one for a cultural center. The building of Trinity Church, the new Old South Church, Chauncy Hall School, the first Museum of Fine Arts — all on the square itself — and slightly renewed, the Brunswick Hotel, Rogers Building, and the Museum of Natural History—gave character and distinction to the locality. When it was found desirable to relocate the Boston Public Library from the Boylston Street site opposite the Common to Copley Square, the distinguished architects whose work was in evidence there were naturally in a receptive mood. They were all ignored and a political appointee got the award, but his design was so utterly futile that even his sponsors could not withstand the storm of biting criticism and virulent invective aroused by its publication. This happened around 1887 and the final award was made to McKim, Mead, and White.

So, during my three years at Tech, the students had a unique opportunity to watch a splendid great structure arise from a hole in the ground and assume its proud position among the notable buildings of the world. In lists of "The Ten Best Buildings" you'll usually find the Boston Public Library and Trinity Church up near the top. Almost every day at one time or another, there'd be a group of Course IV men watching the setting of granite blocks on wooden piling, the gradual rise of the outer walls, and the great full-size model of the main cornice which was set in position for study and correction before the stonework was executed. Most fascinating of all, from a structural standpoint, was the laying of the Guastavino vaulting. This was the first important job, as far as I know, where this system was employed. Architects and engineers came from distant parts to scoff and ridicule and remained to marvel. It seemed as if the arches rested on thin air while being laid, so fragile was the centering employed. The rare marbles and choice mosaics from famous quarries of Italy and the Isles of Greece were a never-failing source of delight to the eye. We were amazed. Anthemius of Tralles and Isidorus of Miletus, instead of being mere names, became vivid personalities. If this was Architecture, what a happy profession we had chosen!

Sketch by Hugh Stubbins, Jr., of a house by Royal Barry Wills, Architect



A Unitarian Church in Melrose, Massachusetts, by Kilham, Hopkins, and Greeley, Architects, as rendered on tinted board by Walter Scott Brodie

ROAD TO THE FUTURE

BY ROBERT L. ANDERSON

EDITOR'S NOTE:—*This article begins an extended series of connected discussions by Mr. Anderson designed to make clear the changes that have taken place in the ideology of the world outside architecture and their impact on contemporary architectural thinking.*

I

FROM many quarters the young men in architecture have been assured that architectural education of a generation, or even of a decade ago, was sadly deficient. Likewise we have been encouraged to believe that unless things change, and change quickly, nothing but disaster is to be expected.

Very probably all this is true. Very probably we should slam and bolt the door on the past in order to enter at once into the future. For, even by the shortest reckoning, a full half-century must elapse before today's students become infirm, while obsolescence of the younger instructors will not occur for almost forty years. It behooves us, therefore, to contemplate the decade stretching before us rather than those which trail behind.

But in contemplating the years which must intervene before infirmity sends me from the classroom to the hearth, I am not so sure I want to slam the door on the past. Nor am I entirely convinced that architectural education has been as blind an alley as has been claimed. As a matter of fact, if I must make my choice I would set my course for the future in terms of the past rather than in terms of the contemporary injunction to ignore that past.

I would do it, in the first place, as a matter of principle. For as Walter Lippmann pointed out in his address at the dedication of the Marshall-Wythe School of Government and Citizenship at the College of William and Mary, it is in the schools that "the generations collaborate with one another . . . and men stretch out their own experience beyond the allotted span of life." It is the only possible foundation principle for a school, this "collaboration of the generations." For if the generations are not to work together, why bother to found, why seek to perpetuate the schools? Better to sack the professors, board up the classrooms, and let each generation beget its civilization by itself.

Very probably the moderns would not go so far as this: they would throw away only the past. But they forget, I think, the appalling rapidity with which the present becomes the past. They forget how rapidly the generations appear. I am just turned thirty-four, but the sophomores I teach were only two years old the year I entered college. And many of those who refer to themselves as the "younger architects" are, unfortunately, already middle-aged to me. So there we stand: the future, the present and the middle-aged. But in ten short years the sophomores will be the present, I the middle-aged. And ten years after that it is the sophomores who will be the middle-aged. What profit can there be for anyone unless the generations collaborate?

Specifically, what profit can there be for me, or for the generation immediately preceding me—that generation whose program and philosophy was formulated in the exotic post-War period of the 'twenties and still flowers in the 'thirties. For I have been forced to recognize that, like the post-Napoleonic generations, they have been "forever blowing the trumpets of freedom"; using for trumpets what look to me like asses' ears. Without some knowledge of the past to guide and warn, what is to restrain me from indicting them as mentally incompetent instead of recognizing them for what they are: sincere and honest men unduly victimized by circumstance; victimized as I myself shall probably be victimized. Their inheritance was different from mine. Without the past to whisper of that inheritance how am I to understand the forces driving them; or the generations yet unborn to comprehend the forces driving me?

Before me stretch the years. But for enlightenment I shall take with me the past. I shall try to blow the trumpets of both freedom and the future. But at the same time I shall listen carefully for the echo from the rear.

II

THE MESSIANIC PRESENT

In the second place, I would set my course for the future in terms of the past rather than in terms of the immediate present for the reason that I find little of substance, and practically nothing of profit, in contemporary notions respecting architecture. I speak here not of the physical forms of architecture, but of the fundamental conceptions now current respecting education, architecture, and the universe. For, being founded on a legitimate system of construction, contemporary form is incontrovertible. But contemporary concepts, whatever we may incline to think, have no such unshakable foundation. On the contrary, being the product of a series of romantic generalizations stretching backwards for over a hundred years, they not only are highly debatable, they are eminently untrustworthy as well.

None of us, to be sure, likes to think that those notions which we hold most dear are susceptible to error. But how much do any of us know of the history of even our most cherished notions: how, and why, and when they originated; how they were transmitted; whether they were altered in transmission; whether or not hasty and unconsidered graftings of alien concepts have invalidated an originally legitimate conception? Yet if our notions are to be of profit for the future as well as for the present, these are the questions we must ask and answer.

For man's mind is a storehouse in which is collected all the speculations of a long and varied past. As individuals we open the door and pull out a conviction. If we are romantically inclined, or are born into a romantic or excitable world, we pull it out with gusto and a flourish. For then it matters not so much what we pull out so long as we do it, Cyrano-like, crying "*quel geste*" and "*bravo.*" But if we are cautious souls, or if we inherit a world grown weary of hysterics and revolution, we first inspect it well to see if the fabric be rotted, or if there be traces of moths and mildew. To my mind at least, the fabric of contemporary notions respecting architecture is rotted: what isn't rotted is mildewed or riddled by moths.

Consider, if you will, the contemporary thesis that the architect, as architect, is the messiah who will reconstruct the world. It can be found in a wide variety of forms in almost any architectural magazine during the last half-decade. Diluted, it can be found in Joseph Hudnut's declaration that "the young architect must leave our halls . . . resolute to use his technology for the reconstruction of our human environment." Full strength, it can be found in Lewis Mumford's statement that the duty of the architect is to "organize the forces of society, discipline them for humane ends" as well as "express them in plastic-utilitarian building." Wallace Harrison echoes it in his statement that "as a builder [the architect] must take his place as the originator of both better buildings and a better society to control those buildings." It can be found in the statement of a man whose name escapes me that "the architects must gain from their college course . . . a sense of the tremendous possibilities and breadth of influence for rebuilding society their training is capable of producing." It can be found in the thesis implicit in *Rameses to Rockefeller* that politico-economic disorder has been our common heritage because the philosophy of the "craftsmen builders" was "overwhelmed by that of the money changers." It can be found in more revolutionary form in R. L. Duffus's desire to see the architects "someday rising in rebellion" because the architect "if he is true to his name, will be a rebel when he has to be": bankers, real estate developers, industrialists and politicians presumably all being on the opposing side. In more or less acute form it can be found in a hundred different places.

Lovely, isn't it, this notion that the architects suddenly are to rise and reconstruct the world along more Utopian lines in spite of the bankers, the industrialists, and the politicians; even staging a revolution if necessary. And one eminently suitable for promulgation to the adolescent mind of students. Revolution and the universe to reconstruct!—no wonder they catch fire.

But if there is nothing wrong with the inflammability of youth's imagination, what are we to say concerning the intelligence of their mentors? Writing on the Youth Movement a year ago, Dorothy Thompson wondered whence came that naïve demand on the part of youth for the "creative life"; not, as has been the case in the past, as a reward of unremitting labor on the part of the creator, but as an inalienable right. Were Miss Thompson to turn the pages of the architectural magazines for the past few years she might cease to wonder.

I should like to see the fireworks were that caustic intelligence turned loose among the architects. They would need more equanimity than even Senator Ashurst can command.

THE FUTURE OF AMERICAN DESIGN

BY THEODORE CRANE*

By virtue of its inherent objectives architecture presents a duality; the practical and the æsthetic. The first is represented by the requirements of utility, structure, and reasonable economy: the second, irrespective of its origin or precise definition, implies a consideration for the psychological impression which the building will convey to those who view or occupy it. The solution of these two requirements, involving a nice adjustment between them, delimits the province of architectural design. The first part of our problem has been clearly defined, conditioned, and largely dictated by our present-day technical, social, and economic demands. We are faced now with the necessity of determining a group of directives which shall point toward the solution of our second and much more difficult requirement, the æsthetic. As in the case of the purely practical considerations, this more immaterial but equally imperative aspect of our work, if it is to be accepted as of national significance, must present a solution in accord with the ideology of today.

Our Colonial architecture was, on the whole, a logical development from European tradition, influenced by the available materials, climate, social and domestic needs of our ancestors. New surroundings and the spirit of a new civilization found its just expression in the buildings of that period but, during the following generations, there was no direct impact between architecture and the dynamic of our national life. Our creative energy was devoted to material accomplishment; the exploitation of natural resources, scientific achievement throughout the vast ramifications of technology and, more recently, our social and economic problems. As a people we concentrated our attention upon materialistic objectives with a disregard approaching, at times, an actually blatant contempt for any activity which was not considered to be of practical value. There are fairly well defined sequences in the historical development of all nations, succeeding periods in which the dominant interest is concentrated upon varying objectives, and this was a perfectly natural reaction for a scientifically minded people concerned primarily in establishing and retaining an American standard of living.

The eclecticism of the time expressed our taste, but not our creative genius. Demanding impressiveness and a sense of civic or financial stability in our public buildings or banks, we resorted largely to adaptations of the classic. With equal logic, most of our church architecture was rendered in Romanesque, French or English Gothic. So it was throughout all the categories comprising the more ambitious buildings. From the viewpoint of the designer, much of the work done in this period portrays ability in adapting past vocabularies to the demands of the time. Except where the traditional styles were obviously unsuited to our utilitarian needs, there was no inherent incongruity as long as we worked with practically the same structural and ornamental materials as had been used in ancient, mediæval, and Renaissance construction. This was the situation until about the turn of the century, when new factors appeared in the field.

The first skeleton construction was erected in Chicago in 1885. The columns of this building, originally ten stories in height, were of cast iron. The beams supporting the first six floors were of wrought iron but steel beams, the first supplied for such a purpose, were employed for the upper four floors. During the following decade the use of structural steel as a supporting frame for the higher buildings spread throughout the United States and by 1900 it had become a generally accepted practice. About this time reinforced concrete, first used for building construction in this country in 1875, was rapidly becoming an important element in building design. These two materials, particularly structural steel, enabling us to build to unprecedented heights, completely altered the character of our structures. Science had produced something which economic considerations demanded be used in building con-

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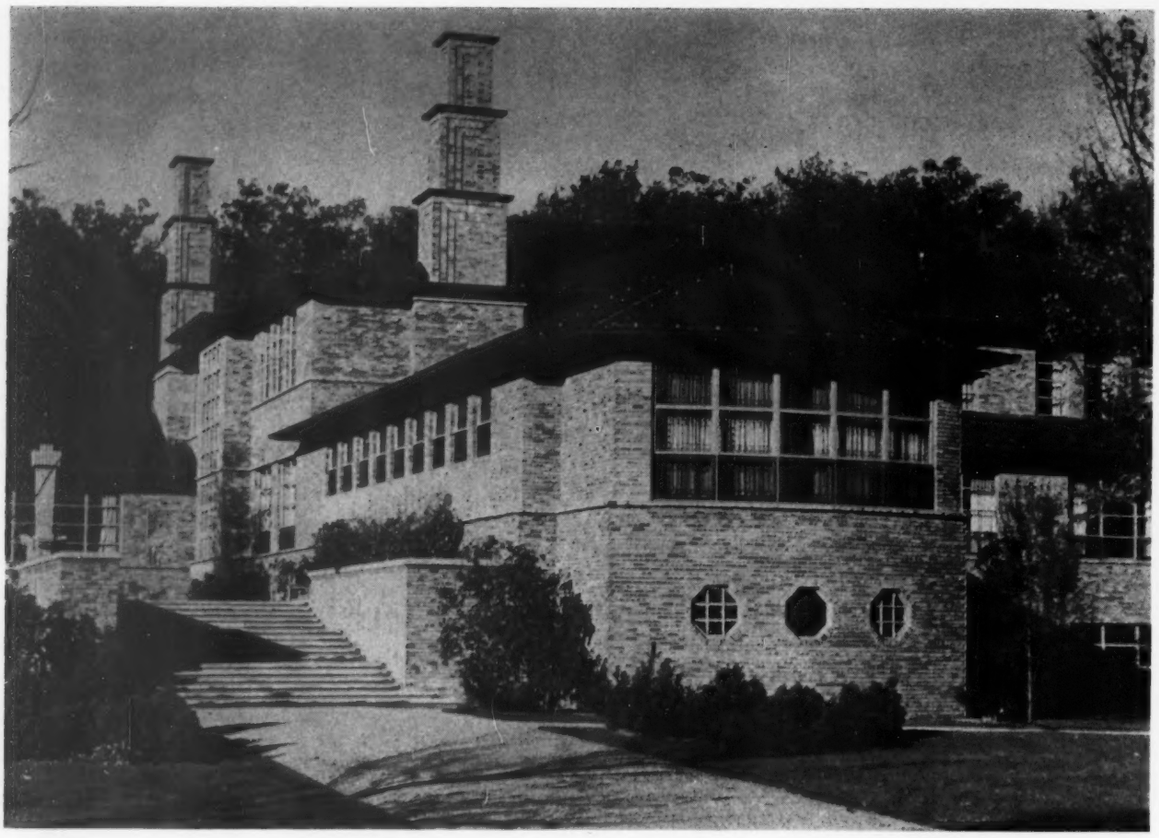
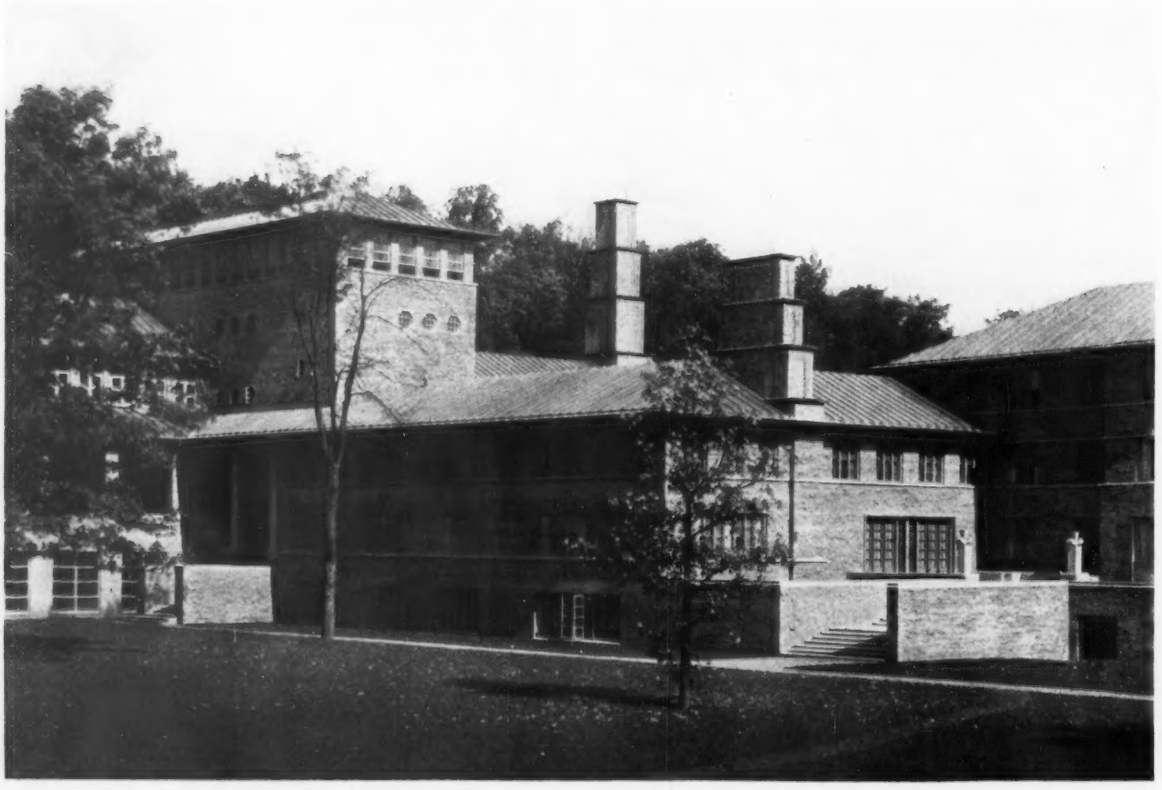


Two views of the Kingswood School at Cranbrook illustrate Eliel Saarinen's interpretation of an architecture in brick, related, of course, to its site, its purpose, and to our times



This Post Office Building for Salem, Oregon, is typical of many public structures designed by the Office of the Supervising Architect, Treasury Department. Neither the functionalism of plan nor the economy of construction has been sacrificed by an attempt to adapt ancient temple architecture to our modern postal requirements

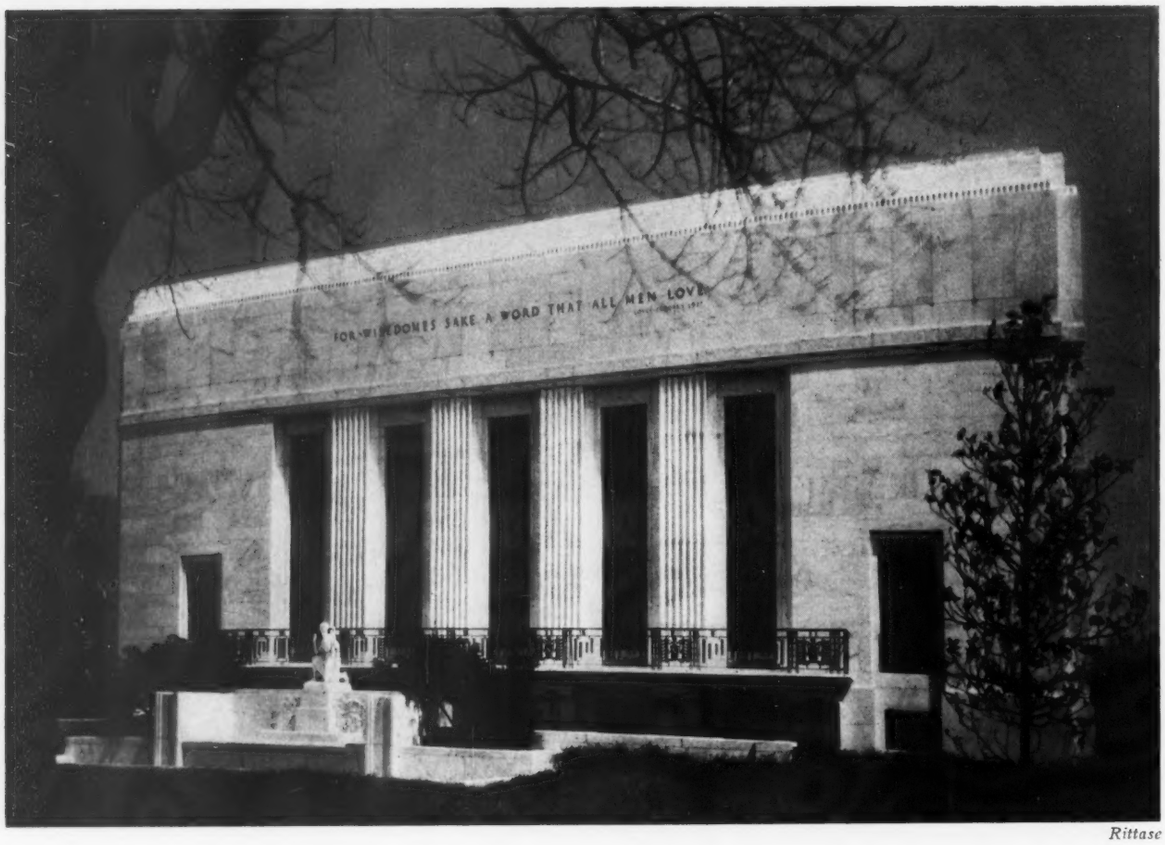
struction. Architecture had at last felt the impact of American industry.

It is always a slow process to develop an appropriate functional shape for a new invention. Many of us can look back over the forty years, more or less, which mark the development of the present stream-lined automobile from the horseless carriage. It is particularly difficult when we seek not only a functional form for a new invention, but require also an element of beauty in its composition. Our homes are still equipped with lighting fixtures which might well be mistaken by our grandmothers for the wax candles or oil lamps which they so closely simulate. In the case of architecture, it was not difficult to meet the purely utilitarian and economic requirements with steel, concrete, or the sheet metals, but to produce a satisfying æsthetic effect without recourse to the historical styles demanded creative work of the highest order.

There were then two broad alternatives presented to the architect. The extremes of the two positions may be identified, on the one hand, by a continued acceptance of historical precedent as the only appropriate means of interpreting æsthetic values and, on the other hand, by an attempt to obtain a satisfactory appearance solely through a logical expression of utilitarian requirements and the function of structure. Unfortunately, perhaps, from the viewpoint of architectural development, our engineers made it entirely practical to mask the architectural significance of steel or concrete frames so that the architect could still satisfy his traditionally minded client and refuse to acknowledge the implications of the new materials that formed the real structure.

We are all familiar with recently constructed buildings, having the appearance of wall-bearing structures, in which steel frames are employed for the purpose of economy. Some of these, executed in the later mediæval styles, have been jokingly referred to as a modern development of "girder Gothic." Designs of this type, although the real structural elements are concealed, convey a sense of structure by false buttresses or other means appropriate to the historical precedent. But we cannot accuse the architect of prevarication. He has provided an adequate structural system which meets its own standards of engineering; he has provided an adequate visual expression which meets its own standards of æsthetic value. Some of us might desire a closer relationship between the two, but there is no reason why we should demand it. It is no more logical to require that the character of the structural support of a building be explicit in the architectural design than that the exterior express features of the mechanical equipment unless such factors influence the visual aspect of the building by controlling the elements of plan or elevation.

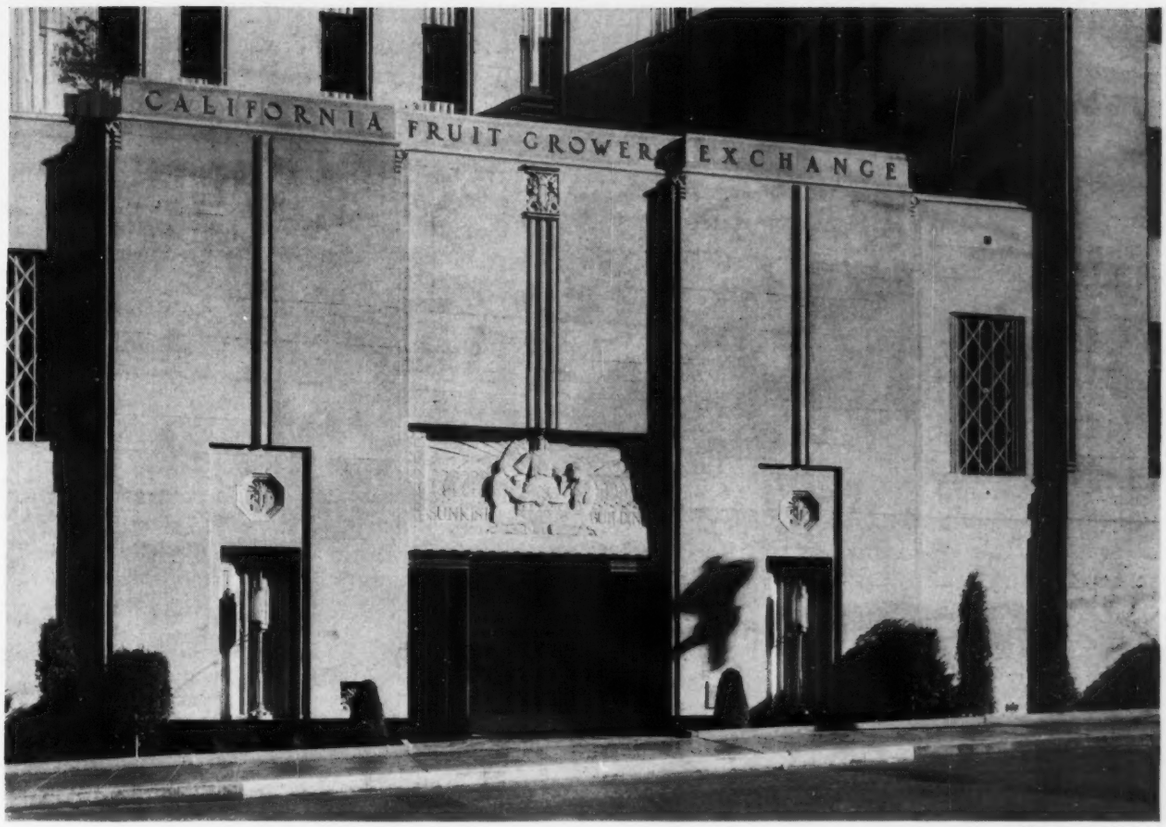
In the case of our great concrete monoliths and steel skyscrapers, however, present-day



Rittase

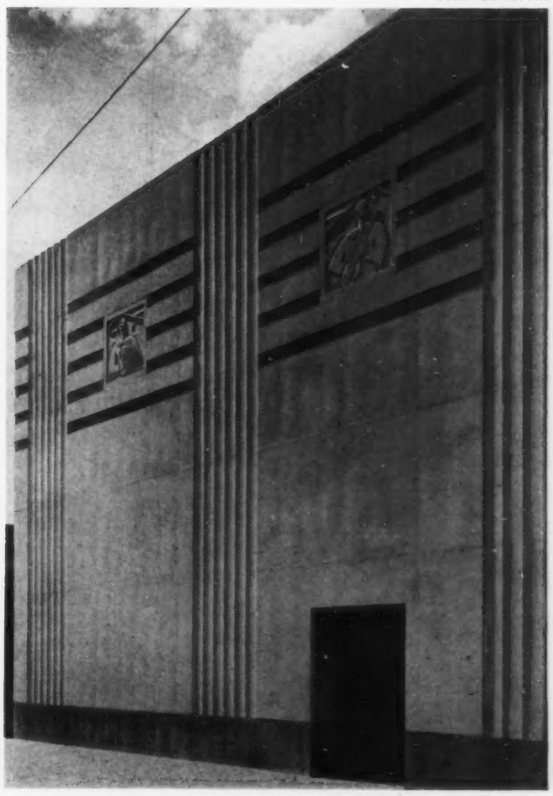
Horydczak

Paul P. Cret, in his Folger Library, expressed a modern style which attains the beauty, simplicity, and dignity of true classicism—and this without the use of Greek or Roman orders, so prevalent in official Washington



George D. Haight

Fred G. Korth



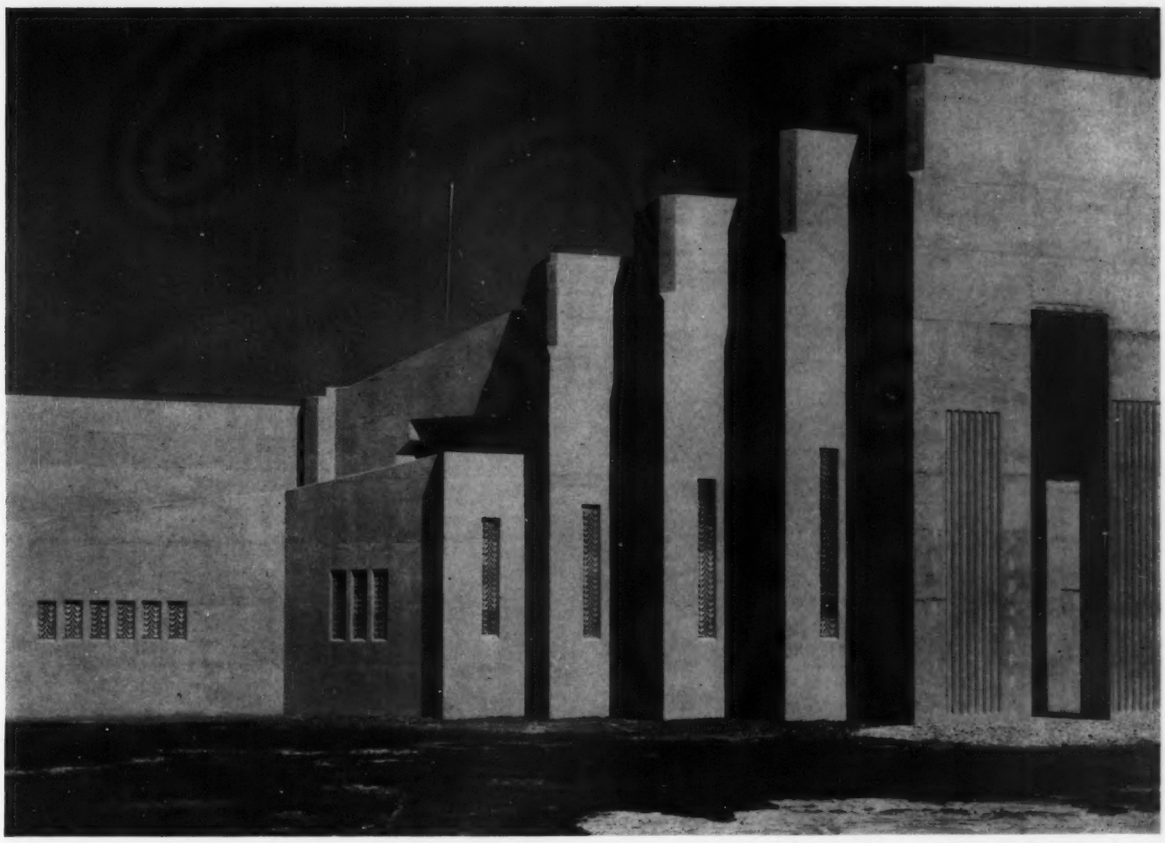
The exteriors of both the California Fruit Growers' Exchange (by Walker and Eisen) and the Will Rogers Theatre in Chicago (by C. W. and Geo. L. Rapp) illustrate modern types of ornament executed in concrete as an integral part of the wall construction

spacial requirements, and particularly their structural forms which, owing to their height, must be largely dictated by engineering standards, have vitally affected the appearance of our buildings and have thereby conditioned, to an important degree, the character of the æsthetic treatment. The result has been to require a redetermination of the appropriate means by which the principles of visual æsthetics may be applied to the new form and bulk of buildings for which there is no traditional precedent.

Influenced by the almost miraculous scientific development of the present age, it is only natural that we should apotheosize and attempt to base an æsthetic upon utility and functionalism alone. Furthermore, we have an excellent background for this viewpoint in the fact that although our æsthetic standards are certainly not based upon the necessities of today, they are very closely related to the necessities of the past. It does not require a knowledge of construction to identify the principles of functionalism in both plan and structure of many classic and mediæval buildings. But few of us would wish to establish a purely mechanistic criterion for criticism. We all appreciate the beauty of well designed engineering structures such, for example, as a suspension bridge which attains through engineering functionalism a high æsthetic appeal. But such structures are not human habitations. The problem of the bridge engineer is one involving primarily the resolution of natural forces and providing for their various components with structural elements each designed for its respective purpose. There are no human problems involved other than those of circulation and transportation.

In building construction, on the other hand, we are concerned not only with strength and economy in design, and the practical matters of interior arrangement, but with the visual satisfaction which our work should convey to those who are to occupy or view the building. To borrow a phrase from engineering, the architect's solution is "indeterminate" without this additional equation representing the building's relationship to its human setting. Structural systems and materials should be used in a manner consistent with their physical characteristics, and we should not be timid in our acceptance of the resulting forms. To rely, however, upon their functional expression alone for the satisfaction of visual impressions, would result in limiting architectural design to the scope of engineering. This position

The design of the United States Mint in San Francisco is primarily functional, but by its proportions, symmetry, and simple rhythm produces a strong æsthetic impression expressive of the structure's purpose. Gilbert S. Underwood, Consulting Architect for the Treasury



A view of part of the Beloit Stadium (by Allen & Webster, Architects) shows the possibilities inherent in concrete of using intersecting planes to achieve architectural interest. Irving M. Fenichel, Architect of the Knickerbocker Laundry Company's building in Long Island City, has here used concrete successfully in a design which expresses the function of the building in both plan and structure in a manner that is attractive architecturally

Akron Photos

would imply a denial of any standard for æsthetic evaluation other than that of satisfaction, visual or intellectual, derived directly or indirectly from an appreciation of the purely utilitarian or structural.

These features do not constitute architecture. They are, however, the basis from which we can develop a logical school of design which will be characteristic of our age and justly portray its worship of science, its desire for utility, hygiene, convenience, and economy. Many of our modern buildings constructed a decade ago illustrate a high degree of adaptation to our material needs. During the last few years, we have initiated what should be the final stage; a definite approach to an appropriate æsthetic. It is derived from but not limited by the purely utilitarian. It is identified by refinements in spacial conceptions, simplicity, restraint, and a degree of abstraction or impersonality which connotes the effect of power production in contrast to the handicraft of earlier periods. Can we not accept the practical requirements, based upon purpose and structure, and interpret them by means which have æsthetic as well as mechanical significance? It is surely possible to apply the fundamental principles of composition such as unity, harmony and balance without resorting to any special style of the past. We can obtain the values of true classicism without employing Greek or Roman orders, and the spirit of the Gothic does not depend upon mediæval form or detail.

There is an opportunity for developing an American school of design, a style which shall be derived from and therefore a logical expression of our scientific and social progress. We have already felt the impact of standardization and mass production, the period of craftsmanship has given place to a more mature phase of our economic life. These factors cannot be disregarded but standardization in manufacture and construction does not necessarily imply undesirable restrictions in design. We must accept the implications of the machine: we have no other alternative. If we are to evolve a truly creative architecture we must obtain our æsthetic values by the use of those means which utility and functionalism demand. Our problem is to evaluate their potentialities and to produce æsthetic effects by virtue of the very characteristics which, at first sight, appear to be mechanical limitations. The ambition to transcend a purely mechanistic conception in our approach to a new architecture is as necessary as freedom from the limitations of historical precedent.

A rendering by John MacGilchrist of the Memorial to Father Duffy recently placed in Times Square, New York, under the direction of the New York City Department of Parks. The monument was a conspicuous center of interest during the American Legion Convention when appropriate ceremonies accompanied the placing of wreaths

PENCIL POINTS DATA SHEETS

Prepared by DON GRAF, B.S., M.Arch.

We wonder how many of the *Data Sheet* audience have secured their Iron Fireman Heating Cost Calculator. This is a Slide Rule in a form which makes it possible to file it in your *Data Sheet Library*. In a few seconds the Calculator will give you a very close approximation of yearly heating costs for residences of any size in any location, and comparisons of various fuels. For some reason clients expect the architect to act as an economic wet nurse during any residence commission. What would you do if Mrs. Ivan Onager, in a barrage of nonsensical questions, asked you how much it was going to cost to heat her 45-room bungalow? You can save yourself from such embarrassing questions—or 3 days spent in making calculations—by writing now to Iron Fireman on your letterhead and saying, "Send me your *Data Sheet Slide Rule*."

Our list of *Data Sheet* users is well on the way to the 15,000 mark and thousands of you will be glad to know that another extremely useful Slide Rule is to be sponsored by a prominent manufacturer and will be offered free in a forthcoming number of PENCIL POINTS. This Calculator is something that will be useful on every single building job and is a drafting room tool that you will not want to miss.

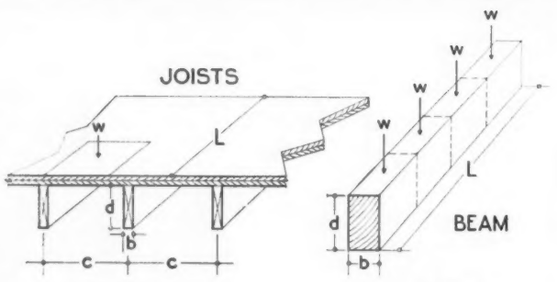
Right now we are working on a set of 20 *Data Sheets* on a subject which has never before

WOOD BEAMS AND JOISTS HORIZONTAL SHEAR

Index No. **B2c** STRUCTURAL

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

SET 12 OCT 1937



JOIST FORMULAE

(1) $vbd = .0625cwL$

(2) $c = \frac{vbd}{.0625wL}$

(3) $d = \frac{.0625cwL}{vb}$

(4) $w = \frac{vbd}{.0625cL}$

BEAM FORMULAE

(1) $vbd = .75wL$

(2) $d = \frac{.75wL}{vb}$

(3) $w = \frac{vbd}{.75L}$

c = Spacing of joists in inches on center.

v = Allowable Unit Shear, see *Data Sheet* No. B2a.

b = Actual breadth of joists or beam unless code allows use of nominal breadth. See *Data Sheet* No. A5a.

d = Actual depth of joists or beam unless code allows use of nominal depth. Actual d is ⅜" less than nominal d for sizes of 4" and 6". Actual d is ½" less than nominal d for sizes of 8" and over.

w = For *joists*, total dead and live load in lbs. per sq. ft. uniformly distributed. For *beams*, total dead and live load in lbs. per linear foot of beam uniformly distributed. To get the safe superimposed load, the weight of the joists or beam and other dead loads must be subtracted.

L = Span of joists or beam in feet.

EXAMPLE OF JOIST DESIGN

Given: w = 105 lbs. per sq. ft., L = 8.0′, Western larch, (v = 100).
To Find: Spacing required for 2 x 8's determined by horizontal shear.
Solution: Substituting proper values in (2) above,

$$c = \frac{100 \times 1.625 \times 7.5}{.0625 \times 105 \times 8} = 23\text{" o/c.}$$

Note: Cases of joist failure from horizontal shear are extremely rare and shear calculations are never necessary in ordinary work.

EXAMPLE OF BEAM DESIGN

Given: w = 500 lbs. per linear foot, L = 11.0′, nominal b = 6", Sitka spruce, (v = 68).
To Find: Depth of beam required as determined by horizontal shear.
Solution: Substituting proper values in (2) above,

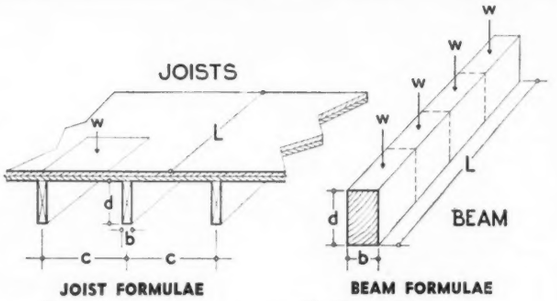
$$d = \frac{.75 \times 500 \times 11}{68 \times 5.5} = 11\text{", say nominal 12" depth}$$

WOOD BEAMS AND JOISTS BENDING

Index No. **B2d** STRUCTURAL

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

SET 12 OCT 1937



JOIST FORMULAE

(1) $fbd^2 = .75cwL^2$

(2) $c = \frac{fbd^2}{.75wL^2}$

(3) $d = \sqrt{\frac{.75cwL^2}{fb}}$

(4) $w = \frac{fbd^2}{.75cL^2}$

BEAM FORMULAE

(1) $fbd^2 = 9wL^2$

(2) $d = \sqrt{\frac{9wL^2}{fb}}$

(3) $w = \frac{fbd^2}{9L^2}$

c = Spacing of joists in inches on center.

f = Allowable Extreme Fiber Stress, see *Data Sheet* No. B2a.

b = Actual breadth of joists or beam unless code allows use of nominal breadth. See *Data Sheet* No. A5a.

d = Actual depth of joists or beam unless code allows use of nominal depth. Actual d is ⅜" less than nominal d for sizes of 4" and 6". Actual d is ½" less than nominal d for sizes of 8" and over.

w = For *joists*, total dead and live load in lbs. per sq. ft. uniformly distributed. For *beams*, total dead and live load in lbs. per linear foot of beam uniformly distributed. To get the safe superimposed load, the weight of the joists or beam and other dead loads must be subtracted.

L = Span of joists or beam in feet.

EXAMPLE OF JOIST DESIGN

Given: w = 105 lbs. per sq. ft., L = 8.0′, Western larch, (f = 1200).
To Find: Spacing required for 2 x 8's determined by Bending.
Solution: Substituting proper values in (2) above,

$$c = \frac{1200 \times 1.625 \times 7.5 \times 7.5}{.75 \times 105 \times 8.0 \times 8.0} = 22\text{" o/c.}$$

EXAMPLE OF BEAM DESIGN

Given: w = 500 lbs. per linear foot, L = 11.0′, nominal b = 6", Sitka spruce, (f = 880).
To Find: Depth of beam required as determined by Bending.
Solution: Substituting proper values in (2) above,

$$d = \sqrt{\frac{9 \times 500 \times 11.0 \times 11.0}{880 \times 5.5}} = 10.7\text{", say nominal 12" depth}$$

been covered in the Library. These, too, will be available free—watch PENCIL POINTS for the announcement.

Thanks to all the correspondents who answered our query in a recent issue as to how you liked the set of 4 sheets on store front lighting. Let's have more comment of this kind—we are always glad to hear from architects and draftsmen whether they praise or criticize.

DATA SHEETS B2c, d and e. These 3 *Data Sheets* give you the basic information you need for designing joists, rafters and beans. It is not enough to determine that a wood member is sufficiently strong, if it is to be plastered or to carry other finish or live loads. Nothing reveals the cheapness of construction of a wood frame building as unmistakably and easily as to have the floors bounce up and down when you walk over them. It is necessary to design wood framing members so that they are both safe in bending and not subject to excessive deflection. Deflection is not a measure of safety, i.e., ability to carry load, but it is none the less important.

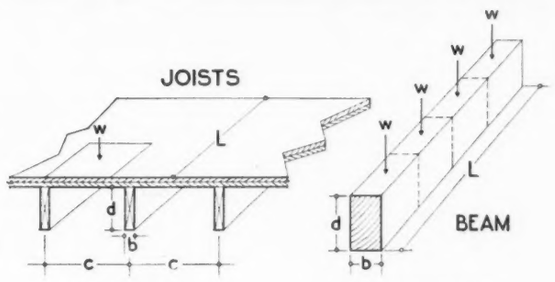
DATA SHEET B2f. The only difficulty in the design of rafters lies in the fact that the 3 types of loads acting on a roof are, of necessity, all expressed in different terms — requiring the designer to translate them into the components which are all acting at right angles to the roof surface. The small diagram at the bottom of this *Data Sheet* shows you the successive steps in the translation of loads to common terms. We think this is the first time that rafter design has been reduced to understandable procedure.

WOOD BEAMS AND JOISTS DEFLECTION

Index No. **B2e** STRUCTURAL

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

SET 12 OCT 1937



JOIST FORMULAE

(1) $Ebd^3 = 675cwL^3$

(2) $c = \frac{Ebd^3}{675wL^3}$

(3) $d = \sqrt[3]{\frac{675cwL^3}{Eb}}$

(4) $w = \frac{Ebd^3}{675cL^3}$

BEAM FORMULAE

(1) $Ebd^3 = 8100wL^3$

(2) $d = \sqrt[3]{\frac{8100wL^3}{Eb}}$

(3) $w = \frac{Ebd^3}{8100L^3}$

c = Spacing of joists in inches on center.
E = Allowable Modulus of Elasticity, see *Data Sheet* No. B2a.
b = Actual breadth of joists or beam. See *Data Sheet* No. A5a.
d = Actual depth of joists or beam to limit deflection to 1/360th of the span. See *Data Sheet* No. A5a.
w = For *joists*, total dead and live load in lbs. per sq. ft. uniformly distributed. For *beams*, total dead and live load in lbs. per linear foot of beam uniformly distributed. To get the allowable superimposed load, the weight of the joists or beam and other dead loads must be subtracted.
L = Span of joists or beam in feet.

EXAMPLE OF JOIST DESIGN

Given: w = 105 lbs. per sq. ft., L = 8.0′, Western larch, (E = 1,300,000).
To Find: Spacing required for 2 x 8's, to limit deflection to 1/360th of the span.
Solution: Substituting proper values in (2) above,

$$c = \frac{1{,}300{,}000 \times 1.625 \times 7.5 \times 7.5 \times 7.5}{675 \times 105 \times 8.0 \times 8.0 \times 8.0} = 24'' \text{ o/c.}$$

EXAMPLE OF BEAM DESIGN

Given: w = 500 lbs. per linear foot, L = 11.0′, nominal b = 6″, Sitka spruce, (E = 1,200,000).
To Find: Depth of beam required to limit deflection to span /360.
Solution: Substituting proper values in (2) above,

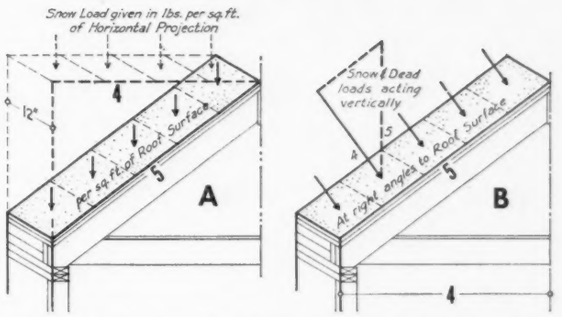
$$d = \sqrt[3]{\frac{8100 \times 500 \times 11.0 \times 11.0 \times 11.0}{1{,}200{,}000 \times 5.5}} = 10''$$

HOW TO DESIGN WOOD RAFTERS

Index No. **B2f** STRUCTURAL

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

SET 12 OCT 1937



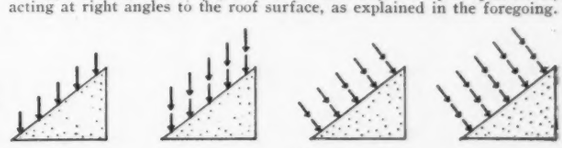
SNOW LOAD. Snow loads are usually given in codes in pounds per square foot of horizontal projection. To translate this figure into pounds per square foot of roof surface, consider the strip of roof 1′-0″ wide, as shown in *Figure A*. If the horizontal projection were 4′-0″ and the snow load 15 pounds, the total load on the section would be 4 × 15 = 60. If the length of the roof along the slope is 5′-0″, the load per square foot of roof surface becomes 60 ÷ 5 = 12 lbs., acting vertically.

WEIGHT OF CONSTRUCTION. Weights of roof construction materials are given in lbs. per square foot of roof surface. Suppose in this case that the weight of construction is 13 lbs. Adding this value to the snow load, we have a total of 25 lbs. per square foot of roof surface, acting vertically. We must find the component of this vertical load which acts at *right angles* to the roof surface. The component is found by similar triangles, as shown in *Figure B*, as follows:

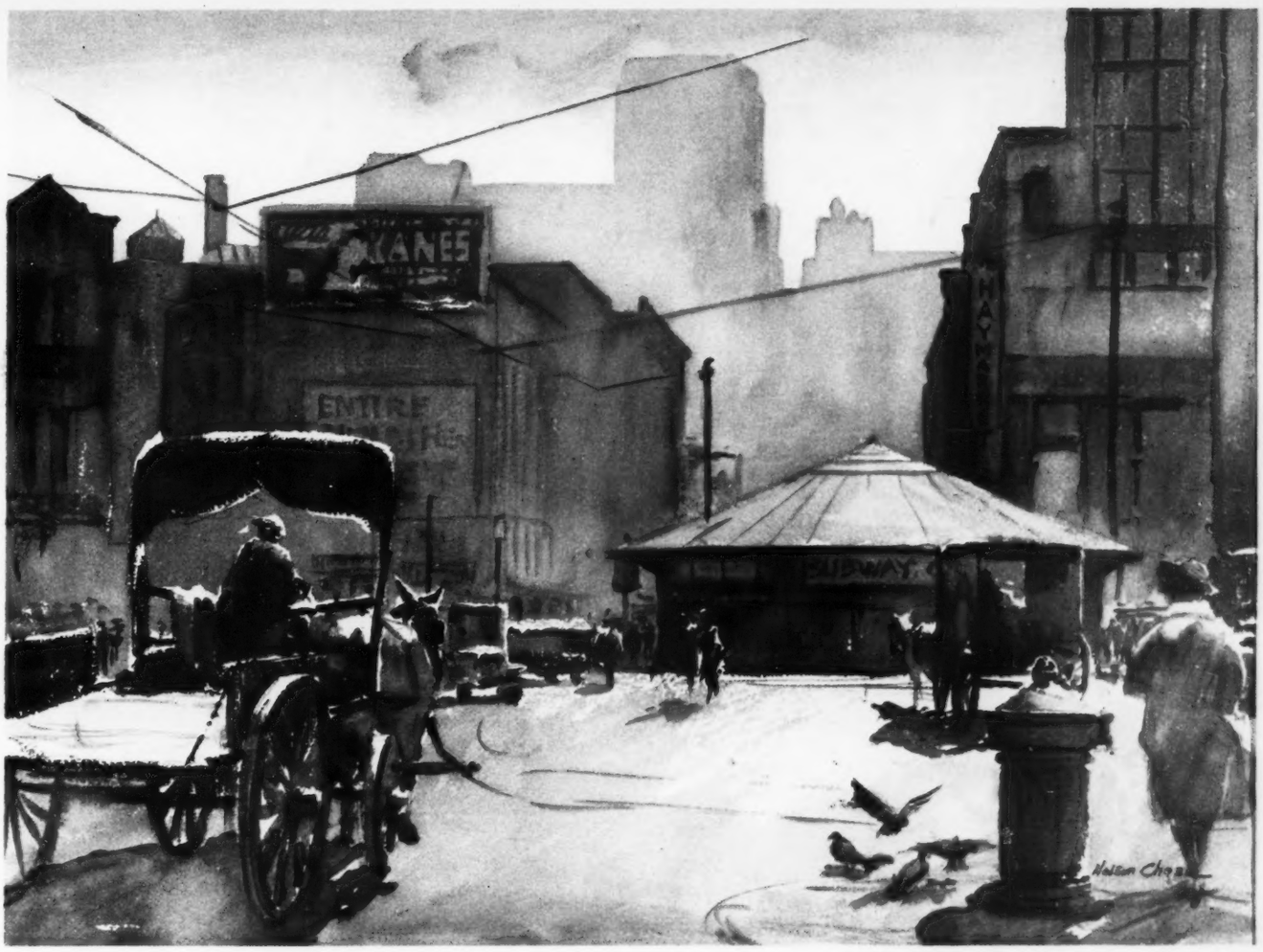
$\frac{25 \times 4}{5} = 20$ lbs. per sq. ft. acting at right angles to roof surface.

WIND LOAD. Wind loads are ordinarily given in pounds per square foot acting at right angles to the roof surface. If the wind load is 10 lbs., it can be added to the component of the snow and dead loads, making a total of 30 lbs. per square foot.

DESIGN OF RAFTERS. The span of rafters is taken to be their unsupported length measured on the slope. Plate, ridge and collar beams (if at every rafter) are regarded as supports. The design of rafters becomes an identical calculation to that of joists, using the greatest unsupported length as the span, and the load in pounds per square foot, acting at right angles to the roof surface, as explained in the foregoing.



Snow load changed to lbs. per sq. ft. of roof surface. — *Weight of materials added to snow load.* — *Normal component of combined loads calculated.* — *Wind load added to get total normal load.*



"Haymarket Square, Boston"—from a water color sketch by Nelson Chase. This is a fine study in the rendering of receding planes and atmospheric perspective as well as a pleasing composition built from unpromising material

THE MONOGRAPH SERIES
Records of Early American Architecture

Edited by RUSSELL F. WHITEHEAD, A. I. A.

Measured Drawings by FRANK CHOUTEAU BROWN, A. I. A., *Associate Editor*
Photographs by ARTHUR C. HASKELL, *Architectural Photographer*

Volume XXIII · Number 5

DETAIL OF FENCE AND ENTRANCE GATEWAY
"THE LARCHES"—1808—CAMBRIDGE, MASSACHUSETTS

[65]

THE JOHN VASSALL HOUSE—NO. 94 BRATTLE ST., CAMBRIDGE, MASSACHUSETTS
ORIGINAL WEST FRONT, ON HAWTHORN STREET, BEFORE 1686
REAR (EAST) PORTION ADDED BY MAJ. HENRY VASSALL IN 1746

[66]

Cambridge, Massachusetts
Part II

CHARLES N. COGSWELL, F. A. I. A.

STARTING, as the settlement did, without formality; Cambridge — rather like Topsy—"just growed." And the rapidity of its growth was somewhat determined by its location between such early and important settlements as Charlestown and Watertown.

One of the earliest thoroughfares in the Colony was the pathway connecting these two early townships. As we have seen (*The Monograph Series, Vol. XXIII, Number 3*), Watertown was set up by men already living in Boston and Charlestown. They were able to construct their new dwellings in less haste, as they were already fairly well housed, but were removing to more open country so they might increase their livestock and take up farming more exclusively. Consequently, there must have been an unusual amount of travel along the northern bank of the Charles. Any Boston dweller would most easily ferry across the River, below the marshes, and then take the Charlestown road, cutting inland almost in a direct line to Watertown Square (as it is today), thus leaving all the marshland on the Cambridge bank of the river to his left. This pathway came later to be known as "the King's Highway."

Leaving Charlestown, this road entered Cambridge over what is now Kirkland Street, crossed the Common near the Washington Elm, then through Mason and Brattle Streets and Elmwood Avenue, where it passed the end of the lane leading down to the ferry to Brighton, and continued on to Watertown, Waltham, and across the river to Newtown. The first settlement of Cambridge was made between this roadway and the river, to the south of the Common, in the area now covered by the new College "Houses" of the University,—or, at least, so much of it as was then above water—and between the Charlestown and Watertown boundaries, which were less than a mile apart.

Of especial interest to architects should be the record of the "first house built in Cambridge," as well as a word about its first owner. As early as March 10, 1628-29, the Massachusetts Bay Company in England agreed with one Thomas Graves, an "engineer" of Gravesend, to go to New England and lay out the town of Charlestown. Graves arrived in Salem, early in July, 1629, with Higginson. He went at once to Charlestown, laid out its plan, and directed the building of the palisade, and its "Great House." As part of his agreed recompense he was given one hundred acres of land, located in what is now East Cambridge but was then Charlestown; for, on March 6, 1632, we find, in the record fixing the boundaries between Charlestown and Cambridge, the agreement that "all the lands impaled by Newe Towne men, with the necke thereunto adjoyneing whereon Mr. Graves dwelleth, shall belong to said New Towne." Mayhap it was this same Thomas Graves who laid out the town of Woburn in 1640, but at any rate he sold his house in October, 1635, to Mr. Atherton Haugh, and in August, 1706, it was transferred to Spencer Phips, and belonged to Lt.-Gov. Phips when he died in his mansion, the Winthrop Place, on Arrow Street, near Bow, in 1757.

But the major part of the Cambridge houses were grouped south of Harvard Square to the River, the first—which burned in 1666—being started by Thomas Dudley, on what is now Dunster Street, early in 1631.

The dwelling of Thomas Hooker, as well as of his succeeding ministers, stood where Boylston Hall now is,—and the house of the first President of Harvard, Henry Dunster, as well as the place where Stephen Daye's printing press was first set up, stood about where Massachusetts Hall stands.

Away from Tory Row and its environs, the old Hicks house is now located at the corner of Boylston and South Streets. It was built in 1760 at the corner of Dunster and Winthrop Streets by John Hicks, a master carpenter, for his own home. He was born in 1725, and participated in the Boston Tea Party, but was killed while fighting the retreating British from Lexington, on April 19, 1775. After his death, the building was used by General Putnam as an office.

In 1929, its destruction was threatened by a Harvard Building plan, but through the efforts of the Cambridge Historical Society it was saved and moved to the present location where it is now used as a library for one of the new Harvard College Houses.

Previous to 1850, the John Vassall house was the only one on that side of Brattle Street for almost three-quarters of a mile, from Ash Street to Elmwood. A part of the western end of this house was probably built in 1636, by William Adams, on a site that was then outside the palisade. In 1682 it came into the possession of Capt. Andrew Belcher, whose son inherited the house in 1717 and married the daughter of Lt.-Gov. Partridge of New Hampshire. He later served 27 years as Royal Governor of Massachusetts, New Hampshire, and New Jersey. John Vassall came into possession in 1736. He had married Elizabeth, daughter of Lt.-Gov. Spencer Phips, in 1734. His son, Maj. John, Jr., who built the Vassall-Craigie-Longfellow house in 1759, was born here, as well as a daughter, Elizabeth, who married Thomas Oliver, who built "Elmwood."

Col. Henry Vassall, a brother of John, Sr., took over the property in 1741, and shortly after married Penelope Royall, of Medford, and enlarged the house for her upon its eastern side five years later in 1746.

"The Marble Chamber," in this newer portion, was so called in a sworn inventory of Henry Vassall's estate, dated 8 Sept. 1769.

His widow, Mrs. Vassall, removed to Antigua, leaving her "medicine chest," at the request of the Provincial Congress. Only one other such chest, at Roxbury, was then available to the newly formed American army, and Vassall House became the medical headquarters under Dr. Church, who with Dr. Foster, lived and ran the army hospital there.

The plan is unusual, with two separate halls and staircases, to west and east, the space between—originally open, with a bay toward the river—having been comparatively recently filled in by a central room, with a beam supported by Doric columns. In

HALL AND STAIRCASE IN PORTION ADDED BY MAJ. HENRY VASSALL IN 1746
THE JOHN VASSALL HOUSE—B. 1686—NO. 94 BRATTLE ST., CAMBRIDGE, MASS.

1841 a fire damaged the eastern part of the house, burning the roof and five dormers then on that side.

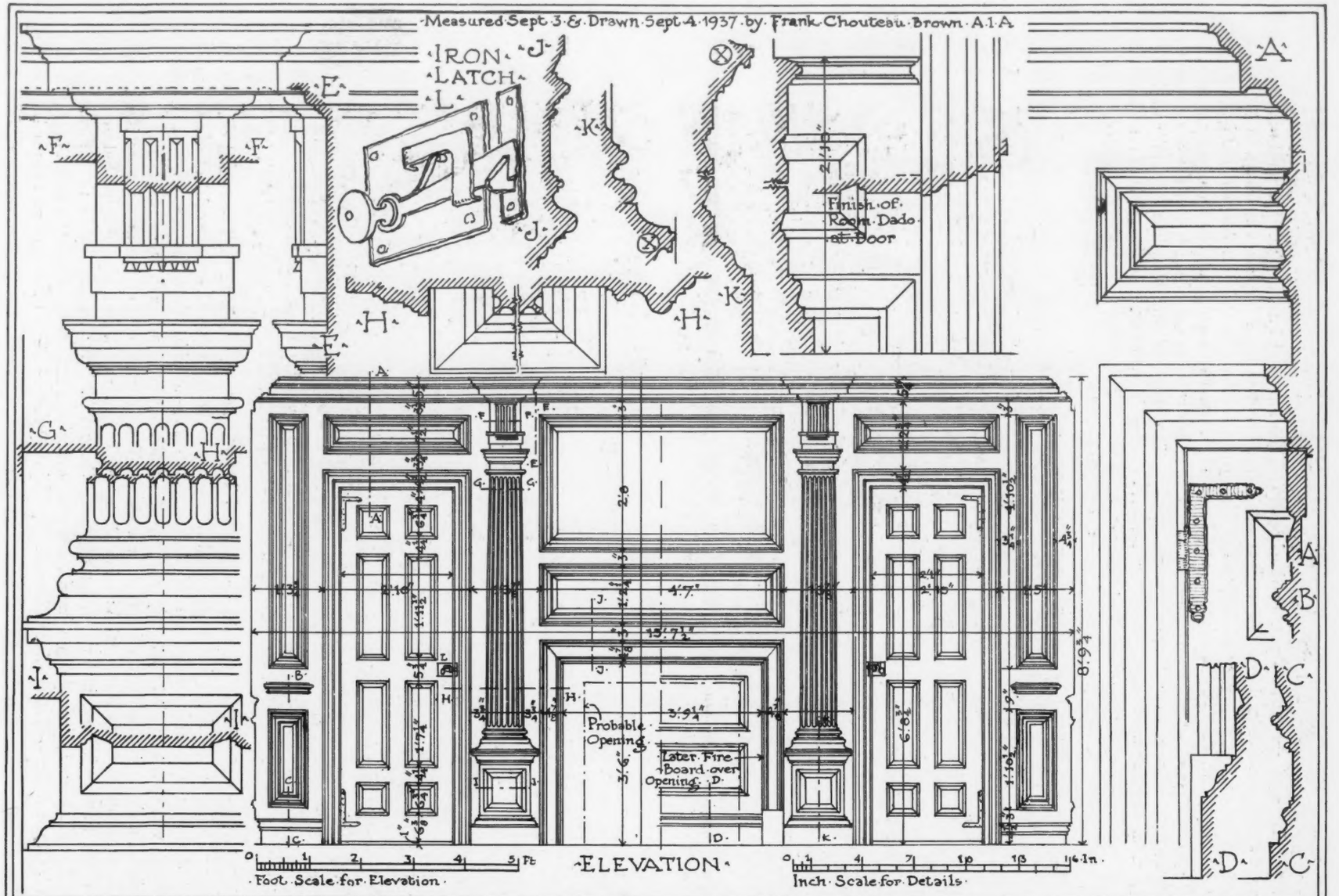
Thomas Oliver built "Elmwood" shortly after his marriage to Elizabeth Vassall, granddaughter of Lt.-Gov. Phips, in 1760, and just after the land had been transferred from Watertown to Cambridge, in 1754. His maternal grandmother, Mrs. James Brown of Antigua, married Isaac Royall of Medford as her second husband. Oliver became Lieutenant Governor in 1774, just in time to be mobbed by the populace on September 2 of that year. The house was used as a hospital during the British occupation of Boston. "Elmwood" was later occupied by Elbridge Gerry of Marblehead, a signer of the Declaration of Independence, Governor of Massachusetts and Vice-President of the U. S. In 1818 it came into possession of Rev. Charles Lowell, pastor of the West Church, Boston (1806-1845), the father of James Russell Lowell.

The latter used as his Study the southwest room on the first floor (the fireplace was shown in *The Monograph Series, Vol. XXIII, Number 4, Page 56*) until 1876, when he moved into the room in front of it, on the southeast corner of the house, shown on page 73.

"The Larches" was built in 1808, and with its furnishings is one of the most beautiful of the Cambridge houses. The present owners are Mr. & Mrs. Henry D. Tudor, Mrs. Tudor being the great-granddaughter of William Gray, who built the house, and was Lieutenant Governor of the Commonwealth of Massachusetts in 1811,—at which time Elbridge Gerry was Governor and lived at "Elmwood," nearby.

The general style of the architecture is markedly similar to the houses of the noted Salem architect, Samuel McIntyre, especially in the delicacy of the over-doors and mantel pieces, for which McIntyre was justly famous. The Stair Hall wall paper is over one

"The Marble Chamber," 1746 (See Measured Drawing on Reverse)
THE JOHN VASSALL HOUSE—B. 1686—NO. 94 BRATTLE ST., CAMBRIDGE, MASS.


Measured Sept 3 & Drawn Sept 4 1937 by Frank Chouteau Brown A.I.A.
IRON LATCH
Finish of Room Dado at Door
Probable Opening
Later Fire Board over Opening
ELEVATION
Foot Scale for Elevation
Inch Scale for Details

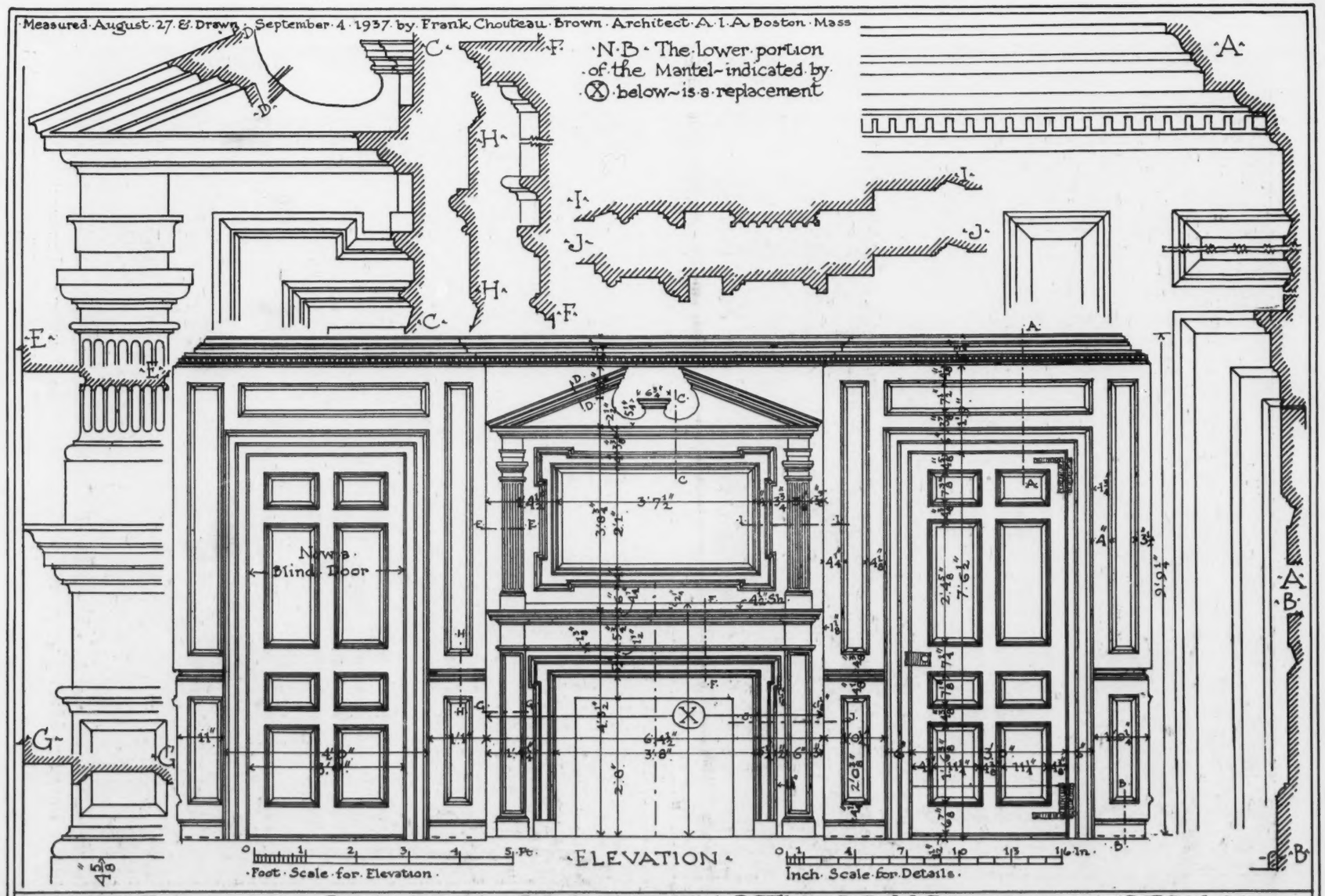
PANELED END & FIREFRAME IN "THE MARBLE CHAMBER" JOHN VASSALL HOUSE IN PART ADDED BY HENRY VASSALL IN 1746 (ORIGINAL PART B 1686) CAMBRIDGE MASS ACHUSETTS

FRONT HALL AND STAIRCASE DETAIL
VASSALL-CRAIGIE-LONGFELLOW HOUSE—1759,
CAMBRIDGE, MASSACHUSETTS

FRONT HALL AND STAIRCASE DETAIL
"ELMWOOD"—1760—MT. AUBURN ST. AND ELMWOOD AVE.,
CAMBRIDGE, MASSACHUSETTS

[72]

MANTEL AND END, SOUTH WEST ROOM, FIRST FLOOR
VASSALL-CRAIGIE-LONGFELLOW HOUSE—1759—NO. 105 BRATTLE STREET, CAMBRIDGE, MASSACHUSETTS


Measured August 27 & Drawn September 4 1937 by Frank Chouteau Brown Architect A.I.A. Boston Mass
N.B. The lower portion of the Mantel indicated by ⊗ below is a replacement
Normal Blind Door
ELEVATION
Foot Scale for Elevation
Inch Scale for Details

MANTLE & LIVING ROOM END REV. EAST APTHORP HOUSE PLYMPTON ST. 1760
ALSO OFTEN KNOWN AS "THE BISHOP'S PALACE" NOW PART OF ADAMS HOUSE CAMBRIDGE

DETAIL OF MANTEL IN LIVING ROOM (SEE MEASURED DRAWING ON REVERSE)
APTHORP HOUSE—1761—NO. 15 PLYMPTON STREET, CAMBRIDGE, MASSACHUSETTS

[74]

Mantel and Paneled End, North East Room, Second Floor

Mantel and End, South East Room, First Floor
"ELMWOOD"—1760—CORNER MT. AUBURN ST. AND ELMWOOD AVE., CAMBRIDGE, MASS.

[75]

hundred years old, and the long parlor at the left, with its eight windows and two fireplaces, still maintains the atmosphere of the early years of the 19th century.

CHRIST CHURCH

Four meeting houses were in use in Cambridge before the present Christ Church was erected. The fourth edifice was "raised," Nov. 17, 1756, and the first service was held, July 24, 1757. It continued in use until 1833; but in 1759 a subscription was held for another church edifice in the town, and on October 15, 1761, the new Christ Church, Episcopal, was opened. Previously, Henry Vassall, Joseph Lee, John Vassall, Ralph Inman, Thomas Oliver, David Phips, Robert Temple, and James Apthorp had petitioned the English Society for the Propagation of the Gospel in Foreign Parts, to have a Church of England established in Cambridge, and the Rev. East Apthorp was appointed Missionary to Cambridge by that Society, in 1759. He had been born in Boston and had just graduated from Jesus College, Oxford, in Old England. Along with the first six petitioners named, he was made a member of the building Committee.

The committee agreed that the dimensions, including walls, but not chancel and tower, be sixty feet long by forty-five feet wide; that "the architect be at liberty to make any alteration in these dimensions, provided he does not enlarge the area"; that the building be of wood, with one tier of windows, and no gallery except an organ loft; that the cost not exceed £500 sterling; that Mr. Harrison, of Newport, be requested for "a plan and elevation of the outside and inside,

JOHN HICKS HOUSE—1762—BOYLSTON AND SOUTH STREETS, CAMBRIDGE, MASS.

DETAIL OF STAIRCASE AND HALLWAY
"THE LARCHES"—1808—NO. 22 LARCH ROAD, CAMBRIDGE, MASSACHUSETTS

[77]

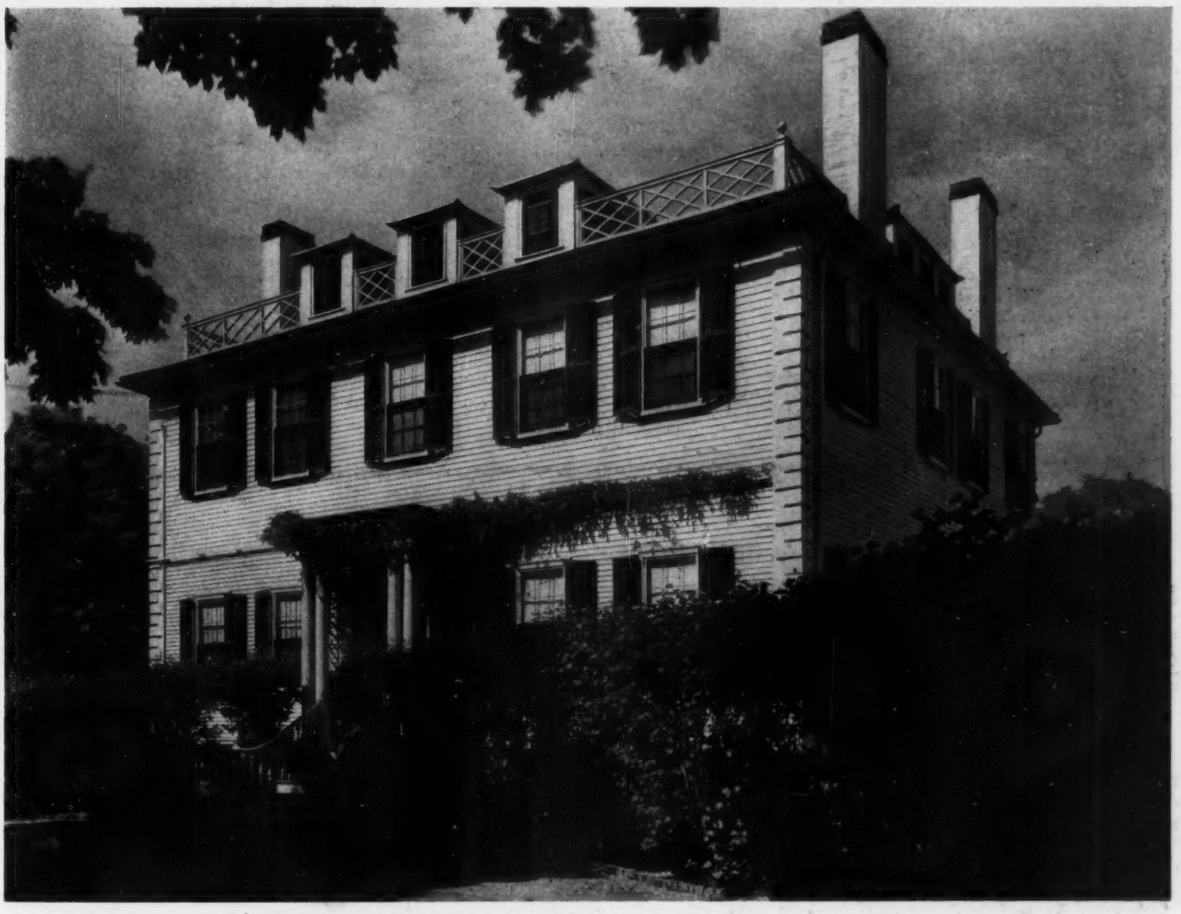
DETAILS OF THREE DOORHEAD TREATMENTS
"THE LARCHES"—1808—NO. 22 LARCH ROAD, CAMBRIDGE, MASSACHUSETTS

[78]

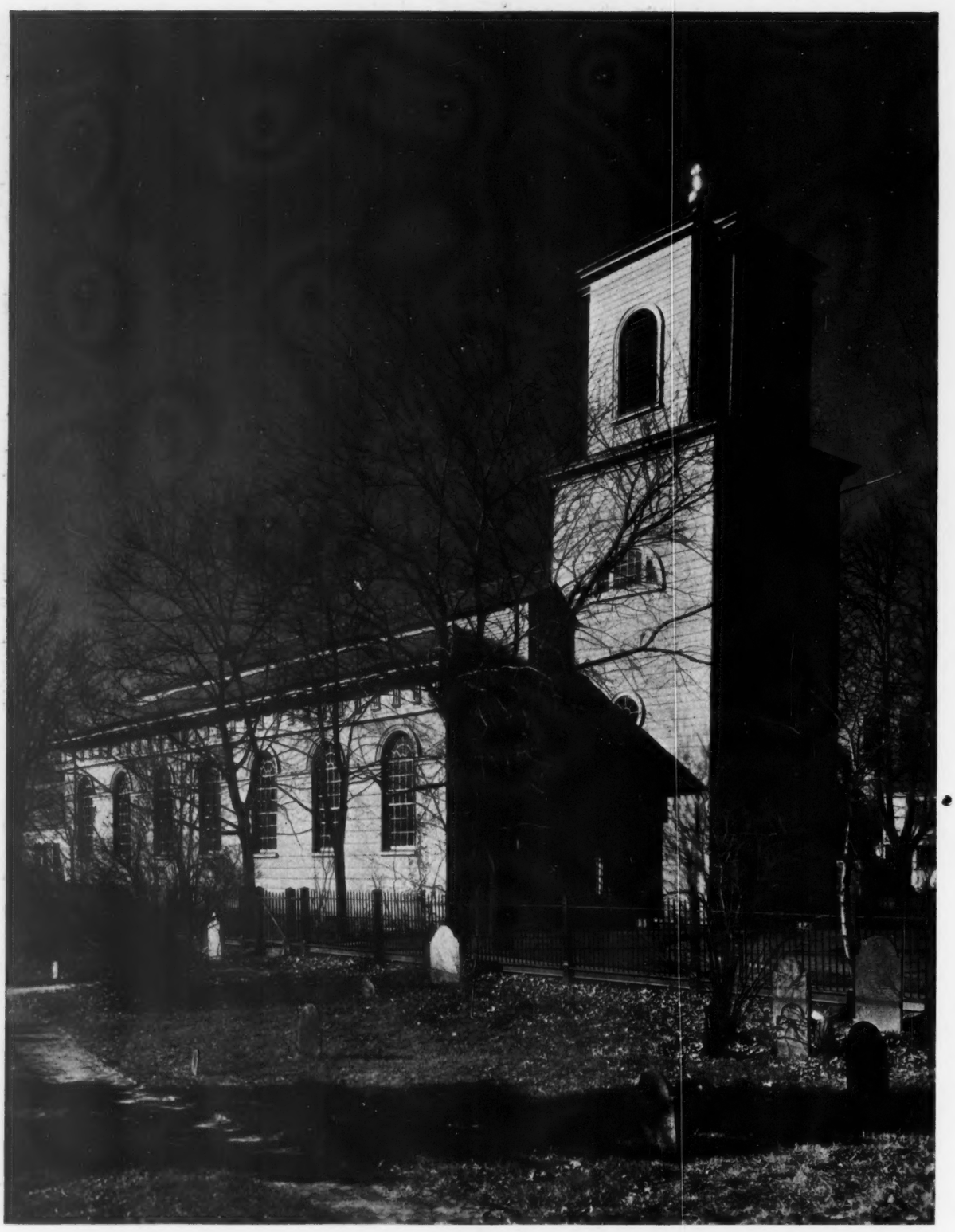
and of the pulpit and vestry of the church, and if Mr. Harrison approves of it, there be no steeple, only a tower with a belfry; and that he be informed of the dimensions of a picture designed for the chancel." The dimensions of the building were adopted by the architect, Mr. Peter Harrison, who had also designed King's Chapel in Boston and the Redwood Library in Newport, but the cost ran to about £1300. The exterior, originally requested "to be of rough cast," was never applied. The church appears today much as it did then, except for the introduction of two bays, which added twenty-three feet to its length; but on the inside the hour-glass pulpit and box pews are gone.

Most of the church proprietors lived on Brattle Street; also known as "Tory Row" or "Church Lane," and had earlier belonged to King's Chapel in Boston. Disfavor was aroused by the beautiful and pretentious "Palace," built by the young rector for himself and wife near the College grounds. Both represented—to the other residents of the town—the power and ceremonial they had always associated with religion overseas and had come to this country to escape. Popular feeling ran high, and this opposition—headed by Dr. Mayhew, of the West Church in Boston—finally made the Rev. Apthorp's position so trying that he returned to England in 1764.

During the Revolution the building suffered badly. Its Tory congregation were all forced to leave with the British, and the church was closed—although there is a record that, on the last Sunday in 1775, the service was read at the request of Mrs. Washington, who had arrived December 11th; but Capt. Chester's company from Wethersfield, Conn., was quartered in the building, and melted window lights and organ pipes for bullets. After the army left, the church was again closed, but on June 19, 1778, a young officer of Burgoyne's Army who had died, was interred in the Vassall tomb beneath the church, and Americans plundered the building, destroyed the pulpit, reading desk, and communion table, and broke the bellows and pipes.



ENTRANCE FRONT, "THE LARCHES"—1808
22 Larch Road, Cambridge, Massachusetts

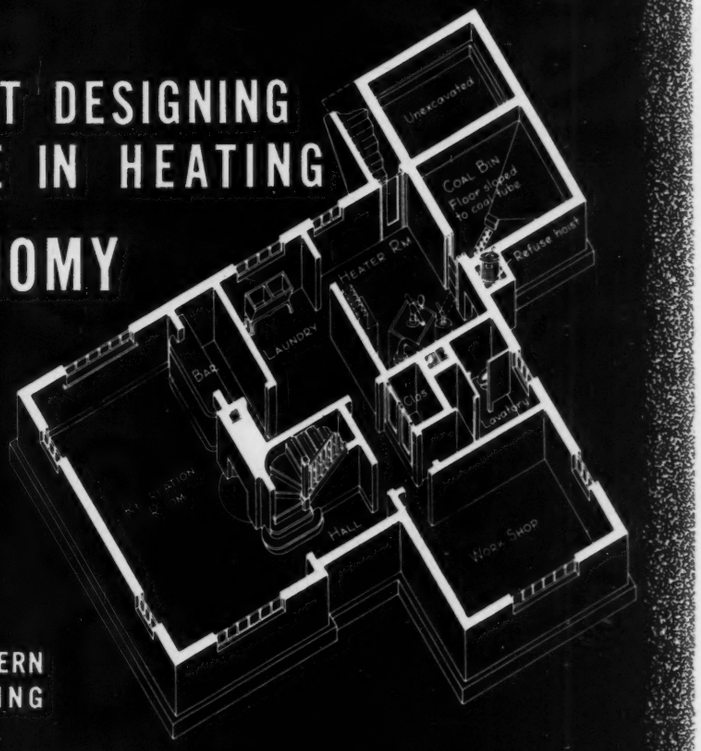


CHRIST CHURCH—1761—GARDEN STREET, CAMBRIDGE, MASSACHUSETTS

General View from East, Across Old Burial Ground

[80]

MODERN BASEMENT DESIGNING FOR CONVENIENCE IN HEATING *Plus* ECONOMY IN FUEL



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THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed free of charge.

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THE MART

R. W. Albers, Box 1233, Santa Fe, New Mexico, has for sale the complete bound set of instruction books for Wilson Engineering Corporation's course in Structural Engineering, together with all accompanying handbooks, diagrams, materials and solutions for architectural engineering course.

J. M. Berry, jr., c/o Eubank-Dood & Co., Inc., 6th Street and Royal Avenue, Front Royal, Va., would like to obtain copies of all architectural magazines from 1930 to date. State condition and price delivered.

W. A. Nicholson, 9142 S. Paulina Street, Chicago, Ill., has a 4-foot T-square which he would like to sell.

Nelson L. Burbank, 1577 Glen Parker Avenue, Northside, Cincinnati, Ohio, has for sale copies of the *Architectural Forum* for 1935 and 1936, complete, excellent condition, 35c each postpaid.

George B. Moulton, 74 Shattuck Street, Greenfield, Mass., has for sale copies of PENCIL POINTS from October, 1927, to September, 1934, inclusive.

Stephen Ames, 3100 North Grand Blvd., St. Louis, Mo., has the following books for sale: *The Technique of Watercolour Painting*, Richmond & Littlejohns; *Esquisse-Vignola* (The Five Orders of Architecture); *Good Practice in Construction*, Part I and Part II, Knobloch. All are in excellent condition and will be sold in group for $10 net, shipping charges extra.

D. D. Merrill, 11 East 44th Street, New York, N. Y., has for sale the following Monographs in *The White Pine Series:* No. 4 of Vols. 4 through 9.

Svoboda Church Furniture Co., Kewaunee, Wis., has for sale all copies of PENCIL POINTS from 1928 to the present date. Will sell by year or singly, but would prefer to sell as a whole unit.

PERSONALS

HOWE, MANNING & ALMY, *Architects*, have dissolved partnership. Lois Lilley Howe has retired from the active practice of architecture and will be available for consultation at 2 Appleton Street, Cambridge, Mass. Eleanor Manning O'Connor will continue in active practice with an office at 381 Beacon Street, Boston. Mary Almy will continue in active practice with an office at 101 Tremont Street, Boston.

FRANK G. WILLIAMS, *Architect*, has established an office in Fairmont, W. Va., for the practice of architecture.

HAMILTON BROWN, *Architect*, has opened an office for the practice of architecture in the Niels Esperson Building, Houston, Texas.

JOSEPH H. MESSINEO, *Architect*, has reopened his Hackensack, N. J., office at 440 Passaic Street.

JAN B. VANDERPLOEG, *Landscape Architect*, has opened an office for the practice of landscape architecture and town planning at 79 West 19th Street, Holland, Mich.

BROWN, BUSCHHUSEN & LUCKETT, *Architects and Engineers*, have formed an association for the practice of architecture and engineering with offices at 607 Huron, Kansas City, Kansas.

MARIO E. CAMPIOLI, *Architect*, has moved to 2441 Southern Boulevard, Bronx, N. Y.

NILES & FRENCH, *Bank Architects*, have formed a partnership for the practice of architecture, specializing in the design of bank buildings and equipment, with offices at 449 Park Avenue, New York, N. Y. Robert Niles was formerly associated with J. E. R. Carpenter and has been practicing as adviser to Savings Institutions on the rehabilitation of foreclosed properties. C. Bertram French is the successor of Morgan, French and Company, bank engineers and architects.

IAN MacCALLUM, *Architect*, has returned from U. S. Government service to devote full time to his private practice at 19 North Washington Street, Winchester, Va.

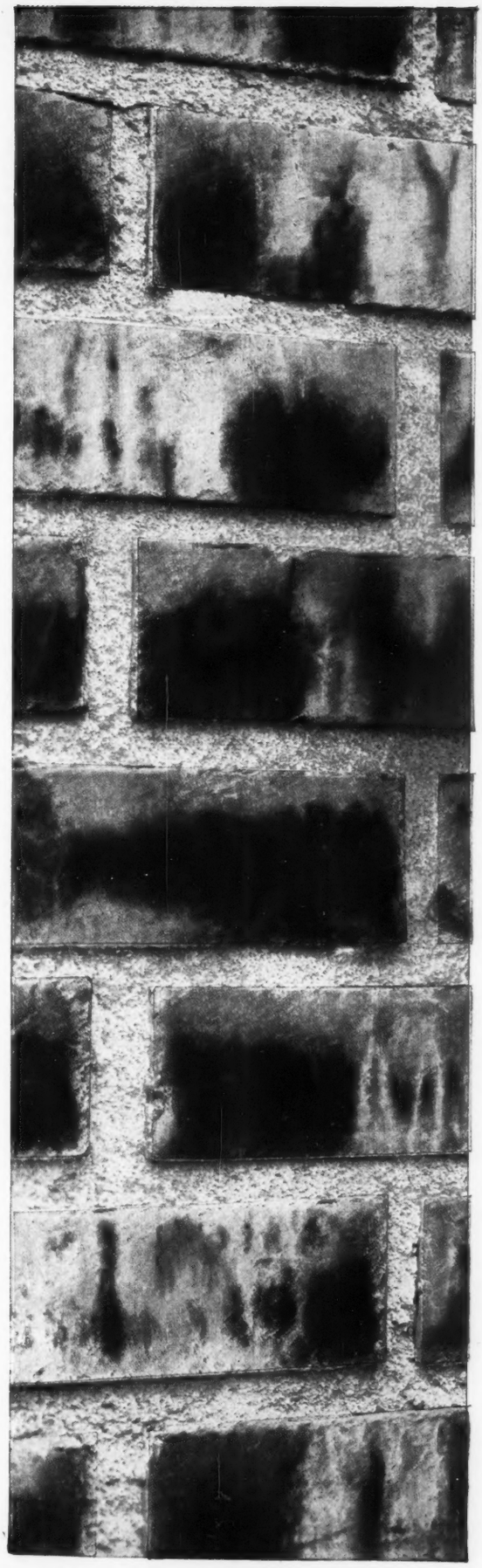
DAVID SHOLDER, *Architect*, has returned from two years of Federal Housing Administration service and has resumed his private practice at 818 Stuyvesant Avenue, Irvington, N. J. He will welcome problems to which his F.H.A. experience can be applied.

KENNETH W. DALZELL, *Architect*, has moved his office from Summit, N. J., to 263 Central Avenue, East Orange, N. J.

JOSEPH A. IGLER, *Architect*, has dissolved the association with H. W. Billings, Interior Decorator, and will continue the practice of architecture from his present address, 17 East 42nd Street, New York City.

J. ROBERT F. SWANSON, *Architect*, has moved his office from Detroit, Michigan, to 309 Wabeek Building, Birmingham, Mich.

STANLEY WORTH HAHN, *Architect*, has opened an office for the practice of architecture in the Muskegon Building, Muskegon, Michigan.



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of Interest to Architects, Draftsmen and Specification Writers

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm issuing them. When writing for these items please mention* PENCIL POINTS.

A TREATISE ON SWIMMING POOL DESIGN.—A.I.A. File No. 35-f-2. An elementary treatise on the construction, sanitation and operation of swimming pools by Louis J. Day and C. W. Stedman with the cooperation of the engineering and research departments of the Josam Mfg. Co. Useful collection of data and detail drawings on the subject covered. Indexed. Copies of this document can be obtained by applying on your professional letterhead. 48 pp. Josam Mfg. Co., 1783 E. 11th St., Cleveland, Ohio.

Published by the same firm, "Josam Plumbing Drainage Products." Series of three folders describing and illustrating Josam-Marsh oil and grease interceptors and Josam backwater sewer valves. Installation details, dimensions, prices, etc. 8½ x 11.

KOH-I-NOOR DRAWING AND SKETCHING MATERIALS.—New catalog covering the complete line of Koh-I-Noor drawing pencils, artists' pencils and leads, carbon holders and charcoal, polycolor pencils and leads, special polycolor sets, Mona Lisa pencils and sticks, permanent chalks and holders, sketching pencils, brushes, etc. 24 pp. 8½ x 11. Koh-I-Noor Pencil Co., 373 Fourth Ave., New York, N. Y.

ROBERTSON BONDED METAL.—Folder describing a new material, Robertson Bonded Metal, which consists of a steel core to which is permanently bonded by a special process a wood veneer, suitable for building wainscoting and walls, office partitions, paneling for residence walls, furniture, etc. 4 pp. 8½ x 11. H. H. Robertson Co., Grant Bldg., Pittsburgh, Pa.

DAILAIRE SYSTEM OF HEATING AND AIR CONDITIONING.—A.I.A. File No. 30-b-12. Loose-leaf catalog presenting complete descriptive and engineering data covering the Dailaire system of heating, cooling and air conditioning. 90 pp. 8½ x 11. Dail Steel Products Co., Lansing, Mich.

TURNER STAINLESS STEEL T-SQUARE.—Folder describing the features of a new tee-square made of stainless steel with transparent edges. Price list. Turner Devices, Inc., 1212 Mississippi Ave., St. Louis.

MESKER WINDSOR CASEMENTS. — Attractive brochure, C 1, dealing with the subject of Windsor casements, illustrates their adaptability for various exterior architectural treatments and presents sizes, construction and installation details, hardware information, specifications, etc. Included is data on Windsor casement doors. 20 pp. 8½ x 11. Mesker Bros. Iron Co., 424 S. Seventh St., St. Louis, Mo.

Published by the same firm, "Mesker Metal Windows." Catalog with specifications, sizes, installation details, etc., covering the Mesker line of casements, architectural projected windows, pivoted and projected sash, doors, continuous windows and operators.

FERRO-THERM METAL INSULATION FOR HOMES.—New catalog giving complete description and installation data on the use of Ferro-Therm sheet steel insulation for homes. Included are installation details and instructions, specifications, photographs, etc. 12 pp. 8½ x 11. American Flange & Manufacturing Co., 30 Rockefeller Plaza, New York, N. Y.

Published by the same firm "Ferro-Therm Metal Insulation for All Purposes." Bulletin discussing the advantages of a type of metal insulation for buildings, cold storage plants, airplane hangars, etc. 8 pp. 8½ x 11.

OWENS-ILLINOIS INSULUX GLASS BLOCK.—Useful reference guide, dealing with the subject of Insulux glass block, portrays a wide variety of practical and decorative installations, details of sound and economical construction methods as well as complete practical test data. Included are specifications, dimensions, patterns, etc. 20 pp. 8½ x 11. Owens-Illinois Glass Co., Toledo, Ohio.

YALE SCREWLESS KNOB SHANK.—A.I.A. File No. 27-b. Data Sheet No. 5 illustrates and describes a type of knob shank that is especially suitable for use on schools and other public buildings where knobs must be attached so as to prevent theft or allow ease in removing. 4 pp. 8½ x 11. The Yale & Towne Mfg. Co., Stamford, Conn.

IDEAL BOILERS FOR AUTOMATIC COAL-FIRING.—A.I.A. File No. 30-c-12. New brochure with descriptive and engineering data covering the No. 21 and No. 7 Ideal boilers for automatic coal-firing. 12 pp. 8½ x 11. American Radiator Co., 40 W. 40th St., New York City.

Published by the same firm, "Arcola Radiator Heating System." Folder describing a type of heating system especially adaptable for small homes and buildings. Ratings, data, dimensions, etc. 4 pp. 8½ x 11.

THE RIESNER VENTILATING BRICK—TYPES F AND G.—A.I.A. File No. 30-g-51. Folder covering a type of hollow cast metal brick with louvred face for terminating vent lines for fuel oil and volatile oil storage tanks. 4 pp. 8½ x 11. Benjamin Riesner, 353 E. 78th St., New York, N. Y.

NEW INTERIOR IDEAS IN WOOD.—An interesting and useful publication for architects and draftsmen containing a collection of plates of interior designs showing the possibilities of new interior effects through skillful architectural treatment of wood paneling, built-in furniture and new ensembles of built-in conveniences for every room of the home. Plates are accompanied by complete construction details, including designs for numerous odd pieces of furniture applicable for each room. 22 pp. 8½ x 11. Copies of this brochure can be secured by sending 10 cents to the National Lumber Manufacturers Assn., 1337 Connecticut Ave., Washington, D. C.

BAYLEY STEEL WINDOWS, STEEL DOORS AND OPERATORS.—Useful reference manual covering the Bayley line of pivoted windows, projected commercial windows, projected architectural windows, casements, continuous windows and operators, steel doors, also an improved line of detention windows. Specifications, details, sizes, hardware, etc. 20 pp. 8½ x 11. The William Bayley Co., Springfield, Ohio.

ECON-O-COL STOKER.—Catalog giving detailed description of the construction and advantages of a line of automatic stokers for use in homes, apartments, schools, hotels, hospitals, factories, public buildings, etc. 24 pp. 8½ x 11. Econ-O-Col Stoker Division of Cotta Transmission Corp., Rockford, Ill.

(Continued on page 44, Advertising Section)

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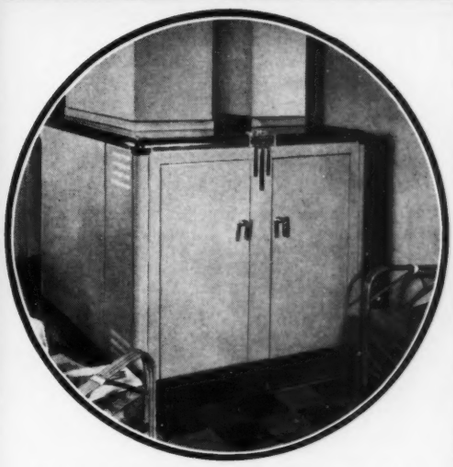

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PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 42)

CARRIER INDUSTRIAL EQUIPMENT.—New catalog describing the Carrier equipment available for industrial air conditioning, refrigeration, and space heating. Illustrations and descriptions of the equipment are presented, ranging from a one-room Weathermaker to a self-contained centrifugal refrigerating machine for use in large scale industrial process work and commercial air conditioning installations. The equipment listed includes Carrier equipment for small areas, industrial types; large and central plant conditioning systems; cutlet grilles for distributing air; Kroy type unit heaters and heat diffusing units; centrifugal machines; refrigeration compressors; evaporative condensers and cold diffusers. 12 pp. 8½ x 11. Carrier Corporation, 850 Frelinghuysen Ave., Newark, N. J.

BOSTWICK STEEL STUDS AND PARTITIONS.—Catalog with specifications, installation details and descriptive data covering a new steel stud for use with Truss-loop lath in forming Bostwick partitions, the advantages of which are also described. 8 pp. 8½ x 11. The Bostwick Steel Lath Co., Niles, Ohio.

FENESTRA DETENTION WINDOWS. — Catalog DE-3 describing and illustrating a line of heavy, medium, and light detention windows. 12 pp. 8½ x 11. Detroit Steel Products Co., 2250 East Grant Blvd., Detroit, Mich.

FOR BETTER WALLBOARD CONSTRUCTION.—Folder describing recessed-edge Sheetrock, a new type of patented gypsum wallboard, and newly patented tape and joint system in connection with which the new board is used. Complete directions for their work are included. 6 pp. 8½ x 11. United States Gypsum Co., 300 West Adams St., Chicago, Ill.

THE AUER REGISTER BOOK.—Catalog No. 37 describes and illustrates a complete line of gravity registers, air conditioning registers, ornamental grilles and metal specialties. Dimensions, prices, etc. 48 pp. The Auer Register Co., Cleveland, Ohio.

THE GORTON SYSTEM OF EQUALIZING STEAM AND VAPOR SYSTEMS.—Bulletin No. 105 explaining the Gorton system of equalizing steam and vapor systems for automatic heating. 4 pp. 8½ x 11. Gorton Heating Corporation, Cranford, N. J.

KINNEAR ROL-TOP DOOR.—A.I.A. File No. 17-a-12. Bulletin No. 13 presents complete descriptive and specification data covering a line of Rol-Top doors suitable for any industrial or commercial service opening. 8 pp. 8½ x 11. The Kinnear Mfg. Co., 6000 Fields Ave., Columbus, Ohio.

TRUSCON SUPER-POR-SEAL. — A.I.A. File No. 7-b-21. Descriptive folder covering Super-Por-Seal, a new development in transparent damp-proofings for exterior concrete, stucco and masonry. Application directions are included. 4 pp. 8½ x 11. The Truscon Laboratories, Detroit, Mich.

CONCRETE FORMS OF DOUGLAS FIR PLYWOOD.—A.I.A. File No. 19-e-5. D. F. P. A. Technical Bulletin No. 4. New handbook for architects, engineers and specification writers, dealing with the subject of Douglas fir plywood panels, describes their manufacture, physical characteristics, general adaptability for concrete forms, etc. Profusely illustrated with photographs and detail drawings. 24 pp. 8½ x 11. Douglas Fir Plywood Assn., Tacoma Bldg., Tacoma, Wash.

MARS LUMOGRAPH CHISEL POINT PENCIL.—Folder discussing the advantages of a newly improved Lumograph drawing pencil with a rectangular shaped lead one thirty-second of an inch thick. J. S. Staedtler, Inc., 53 Worth St., New York, N. Y.

MONCRIEF ARISTOCRAT AIR CONDITIONER.—Catalog giving detailed description of a type of winter air conditioner especially engineered for oil burning. Specifications. 8 pp. 8½ x 11. The Henry Furnace & Foundry Co., Cleveland, O.

Published by the same firm, "Moncrief Special Oil Fire Winter Air Conditioners."—Descriptive folder covering a line of oil-fired winter air conditioners suitable for small homes. Specification data. 4 pp. 8½ x 11.

ANACONDA SERVICE CABLES. — Profusely illustrated catalog giving facts about service cables and where the various types can be used in conformity with the National Electric Code. Installation details. 20 pp. 8½ x 11. Anaconda Wire & Cable Co., 25 Broadway, New York, N. Y.

BRIAR HILL GOLDEN TONE ASHLAR WALL FACING.—A.I.A. File No. 8-b-6. Attractive brochure dealing with the application of Briar Hill golden tone ashlar facing for the exterior walls of residences. Included are illustrations taken from the work of good designers, color plates and notes on textures. 16 pp. 8½ x 11. The Briar Hill Stone Co., Glenmont, Ohio.

MANUFACTURERS' DATA WANTED

HAMILTON BROWN, *Architect,* Niels Esperson Building, Houston, Texas.

JOSEPH H. MESSINEO, *Architect,* 440 Passaic Street, Hackensack, N. J.

L. G. SCHERER, *Architect,* 8555 Sunset Boulevard, Hollywood, Calif. (Data on building material and equipment for boxing and wrestling arenas.)

MARIO E. CAMPIOLI, *Architect,* 2441 Southern Boulevard, Bronx, N. Y. (Data for A.I.A. file.)

BROWN, BUSCHHUSEN & LUCKETT, *Architects and Engineers,* 607 Huron Bldg., Kansas City, Kansas. (Data for A.I.A. file.)

GLEN MOWRY, *Architect,* 501 W. Hall Street, Oberlin, Kansas. (Data on schools and small house construction.)

JAN B. VANDERPLOEG, *Landscape Architect and Town Planner,* 79 West 19th Street, Holland, Mich. (Data on landscaping, town planning, etc.)

JOSEPH A. IGLER, *Architect,* 17 East 42nd Street, New York, N. Y. (Data for complete new file.)

RUSSELL L. GOULD, *Designer,* 402 Swetland Building, Cleveland, Ohio.

HARRY J. WALPOLE, *Draftsman,* 773 Florence Place Grantwood, N. J. (Complete data.)

WINFIELD LOTT, *Draftsman,* Patton Apts., St. Petersburg Beach, Florida.

IZAAK TIMMERMANS, *Draftsman,* 839 Atlantic Avenue, Rochester, N. Y. (Data on store fixtures and construction materials.)

J. M. BERRY, JR., *Draftsman,* c/o Eubank-Dood & Co., Inc., 6th Street and Royal Avenue, Front Royal, Va.

WILLIAM F. BENNETT, JR., & J. W. ERIKSEN, *Architects,* 50-44 64th Street, Woodside, L. I., New York. (Data on small homes, and for A.I.A. file.)

A. C. POWELL, *Civil Engineer,* 623 Burroughs Avenue, Collinsville, Ill. (Complete data for A.I.A. file.)

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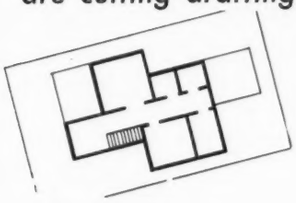

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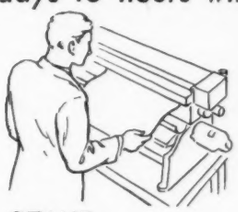

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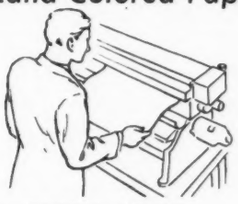

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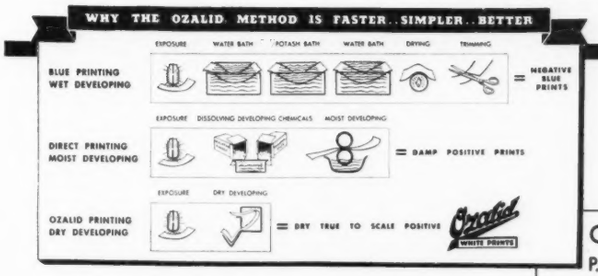

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POSITION WANTED: Architect 14 years' experience. Registered N. Y. State. Handle work from sketches to supervision. Specifications. Age 34, married. Will go anywhere in U. S. Available immediately. Lorenzo G. Voigt, 39 Harte Street, Baldwin, L. I., N. Y.

POSITION WANTED: Architectural specialist, 16 years' experience all classes of buildings, including public buildings. Some structural design experience, desires to connect with architect. Qualifications, character and reliability attested by references. Box No. 1001.

POSITION WANTED: Draftsman desires position with builder, contractor, engineer, architect or political subdivision. Glen Mowry, 501 W. Hall St., Oberlin, Kansas.

POSITION WANTED: Materials engineer desires connection with architect, builder or manufacturer to investigate, report on and inspect ferrous and non-ferrous metals, and non-metallic materials. C. H. Hughes, 2681 Amboy Road, New Dorp, S. I., N. Y.

ARCHITECTURAL MEN WANTED: Architects and architectural designers who understand and believe in Modern Architecture and who would like to form a cooperative architectural firm where all work and income would be shared equally. Must live in vicinity of New York. Box No. 1002.

POSITION WANTED: Architectural draftsman over 30 years' experience all kinds of general office work. Want work of some kind preferably in office of some architect in a central state. Box No. 1003.

POSITION WANTED: Architectural man desires position. Formerly chief draftsman for Robert Coit, Executive Director of the Architectural Division of the Emergency Planning and Research Bureau of Boston supervising relief work for unemployed draftsmen; executive director C.W.A. Project 3512 Boston City Planning Board, supervising over 400 employees and until August 1st, office manager for Perry, Shaw and Hepburn. William V. Dixey, 9 Park St., Boston, Mass.

POSITION WANTED: Senior architectural draftsman. Twenty years' experience. Box No. 1004.

POSITION WANTED: Young man, 20 years old, student of architecture at Carnegie Institute of Technology night school, desires work in architect's or contractor's office. Salary not main objective. Harold Geilman, 2617 Tilbury St., Pittsburgh, Pa.

POSITION WANTED: Young man 19, graduate of Brooklyn Industrial High School and Textile High School in Architecture and applied design, wishes position with architect or architectural firm. Will start at bottom for experience. Pen and pencil drawings, tracing and small details. Any salary accepted. Martin Scheier, 726 DeKalb Ave., Brooklyn, N. Y.

POSITION WANTED: Young man, 21 years of age, graduate of technical school. Still studying. Knowledge of lettering, rendering, tracing, detailing, water coloring and two years study of interior decoration. Arthur Thorp, 2543 East 14th Street, Brooklyn, N. Y.

POSITION WANTED: Junior draftsman desires position with an architect or blueprint company. Graduate of high school, industrial school of architecture and now a student at Pratt, with good standing. Drawing, tracer in pen and ink, some blueprint knowledge and very handy around office. Morris Schwarts, 1371 St. Marks Ave., Brooklyn, N. Y.

POSITION WANTED: Industrial-architectural draftsman wishes to change position. At present with large chemical concern. 10 years' experience. Pratt Institute graduate. Salary $40-$55. Box No. 1005.

POSITION WANTED: Young man desires position as architectural draftsman, designer or renderer. Has B.S. in architectural engineering and M.A. in architecture from the Catholic University, Washington, D. C. Has had about a year and half experience in architect's office. Box No. 1006.

POSITION WANTED: Young man with ambition and aptitude desires position with architect or architectural firm to gain practical experience. Completed course at Mechanics Institute. Plans to continue study at night. Good letterer, tracer. Salary secondary. Willing to travel anywhere. Victor Dorfman, 457 Williams Ave., Brooklyn, N. Y.

POSITION WANTED: Capable all around draftsman on general work, checker of shop drawings, architects superintendent, also inspector of foreclosed real estate. Bank experience. Good references. Location in or near New York. Box No. 1007.

POSITION WANTED: Junior draftsman, 21, High School graduate, student evenings N. Y. U. Two years' office experience, schools, homes. One year outside supervisor of school construction. Will work in New York City or New Jersey. Some knowledge of heating. Single, good health and appearance. G. Elliott Reeke, 221 Prospect Ave., Maywood, N. J.

POSITION WANTED: Seventeen years' experience in New York City and rural New York on all types of buildings, rustic camps, etc. Can prepare plans and details and furnish architect's supervision. Good education. Registered architect in New York State. Age 38. Box No. 1008.

ASSOCIATION WANTED: Registered architect, 20 years' experience in offices in New York City, Philadelphia, Baltimore, Miami, United States Government, and private practice, also European experience, desires association or partnership with practising architect or construction firm. Specialty in design. Married. Age 36. Box No. 1009.

POSITION WANTED: Architectural draftsman, 5 years' experience in offices of leading architects, engineers and construction companies. Excellent letterer. Neat, rapid, draftsman. 27 years of age. Married. Any reasonable salary acceptable. Box No. 1010.

POSITION WANTED: Architectural designer and draftsman, graduate of M.I.T., B.S. in architecture, 1926. Study and travel abroad. Eleven years diversified experience on all styles of design and all phases of working drawings, scale and full size details. Can submit the best of references and samples of my work. At present located in suburb of New York City but willing to go anywhere. Reasonable salary. Box No. 1011.

POSITION WANTED: Junior draftsman, able, willing to work for nominal salary; in order to obtain experience. High School graduate, College student. A. Brezner, 306 E. 5th Street, New York City.

POSITION WANTED: Designer, specializing in fine residences, wants position with small firm in southeast. Will work on salary or commission. Twelve years in business for self, but want to get away from business side. Sketches, renderings, complete working drawings, specifications, landscaping. Box No. 1012.

When and where to use CORK TILE FLOORS

Armstrong's CORK TILE provides quiet, comfortable floors of rich beauty

BECAUSE cork tile is a specialized type of flooring, it should be selected for areas where quietness and underfoot comfort are the most important qualities.

For instance, in museums, reading rooms, churches, high-class offices, and behind counters in stores, cork tile offers a combination of advantages found in no other flooring. Not exposed to heavy or gritty traffic in these areas, it will last for years.

Cork tile is also used where dignified decoration is desired, as in board rooms, smart shops, and restaurants. The three rich shades of brown combine harmoniously with fine furniture and woodwork.

Cork tile is quiet and restful because it provides an "air-cushion" floor. Each cork cell encloses a dead-air space that makes the tile resilient and quiet under impact.

Armstrong's Cork Tile is made of the best quality cork, compressed into firm but resilient tiles. Two types are available: beveled edge and squared edge. Beveled tiles are often preferred for decorative effect. Beveling also conceals unevenness in subfloors and makes sanding unnecessary. Because they require no sanding, beveled tiles can be supplied factory-finished with sealer, undercoat, and wax. Beveled tile also is winning favor as a wainscoting material.

In the brokerage office of Abbott-Proctor and Paine Co., Buffalo, floor is Armstrong's Beveled Cork Tile.

Peck & Peck shop in Cleveland, with floor of Armstrong's Beveled Cork Tile in two shades.

ABOVE: *This dignified floor of Armstrong's Cork Tile in the Indian Museum of Colorado Springs Fine Arts Center harmonizes with other interior appointments. It reduces noise and provides greater comfort.*

~ ~ ~

In addition to cork tile, Armstrong manufactures the *only* complete line of resilient floors—rubber tile, Accotile, Linotile, and linoleum. Therefore, our Architectural Service Bureau can offer unbiased suggestions as to the best type for any area. See the Armstrong catalog in Sweet's 17/54, or write now for a color-illustrated, file-sized copy of "Cork Tile Floors." Armstrong Cork Products Co., Building Materials Div., 1206 State St., Lancaster, Pa.

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JOHN RUSSELL POPE
1874-1937

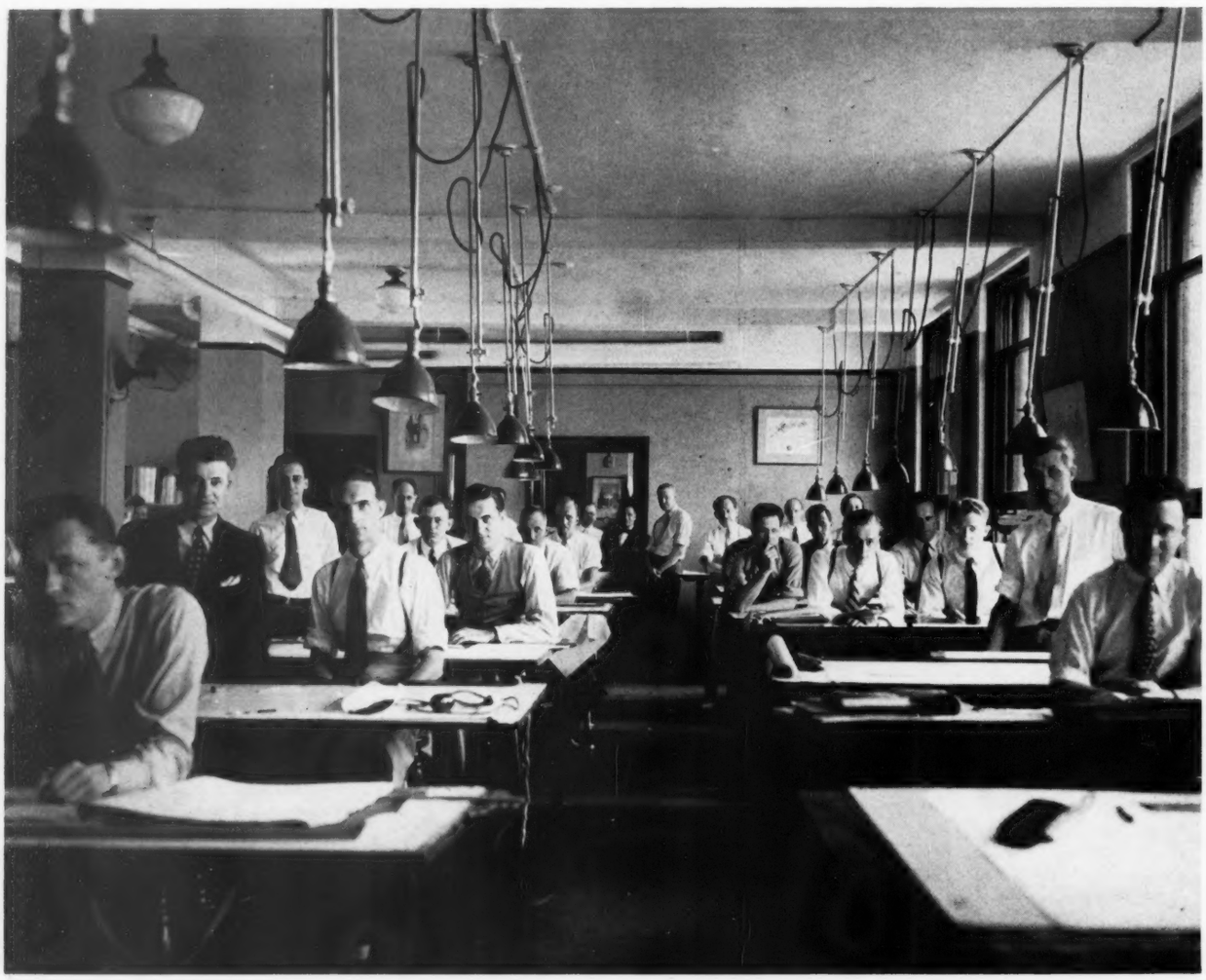
John Russell Pope died at the age of 63 on the evening of August 27th, last, at the New York Medical Center after an illness of a little over two weeks. Since 1903 when he established his office, Mr. Pope has played a conspicuous part in the architectural field, both here and abroad. His works have received the praise of Presidents, Kings, laymen, and fellow architects alike.

Last June King George VI, attending the opening of the new wing of the Tate Gallery in London, paid tribute to the genius of Mr. Pope and his office by characterizing the building as "the world's finest sculpture gallery." In 1933 President Hoover, in an address at the laying of the cornerstone of the National Archives building in Washington, declared that Mr. Pope's skill had made the structure "one of the most beautiful buildings in America, an expression of the American soul." And those who have visited Mr. Pope's office will remember the certificate on the wall of the waiting room from President Wilson naming Mr. Pope a member of the Commission of Fine Arts in 1917, and a letter from President Harding expressing appreciation for his services when Mr. Pope retired from the Commission in 1922.

The two structures named above are only the beginning of a long list of works accredited to Mr. Pope. The $2,000,000 Scottish Rite Temple in Washington, which has been praised as "the most beautiful Masonic building in the world," was designed in 1916 and won for him the award of the Architectural League for the finest building of the year. A few of his other works include Constitution Hall, D.A.R., in Washington; the Lincoln Memorial at Hodgenville, Ky.; the Plattsburg (N. Y.) City Hall; the MacDonough Memorials; the Richmond (Va.) Terminal Station; an addition to the Metropolitan Museum of Art; the Memorial Tomb to William B. Leeds in New York; the Congregational Church at Columbus, Ohio; and the Nassau County Hospital in Long Island. Also, he was selected by Congress as the architect for the proposed Theodore Roosevelt Memorial which was to be located on Analostan Island in the Potomac River in Washington.

Mr. Pope was consulting Architect

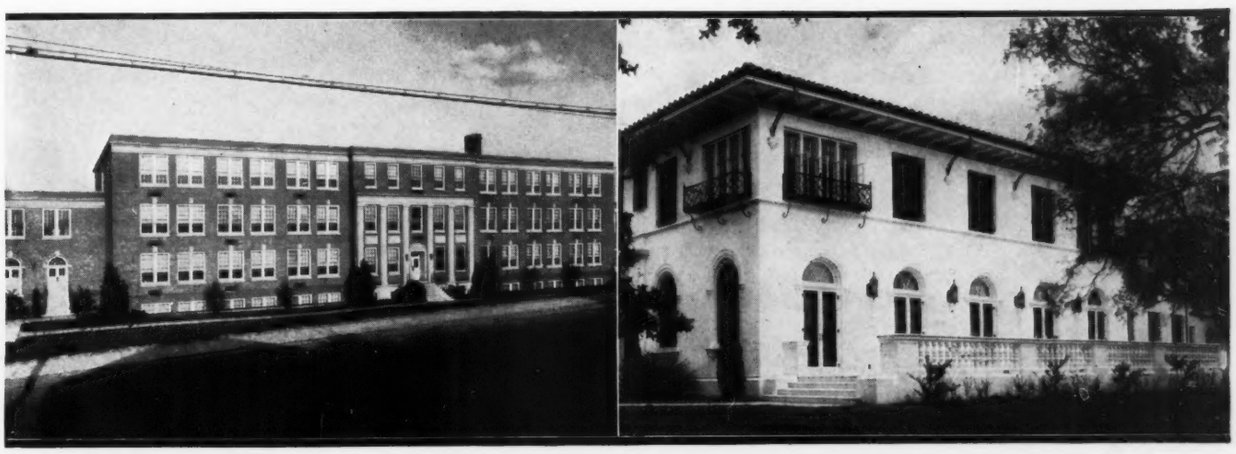
(Continued on page 50)



Above is the drafting room of the office of John Russell Pope and in it part of the firm's extremely capable man power. Lack of space prevents us from going into detail concerning the matter, but examination of the following names will disclose as fine a group of architectural brains as can be found in any office in the country. From left to right, A. Congdon, George Taylor, John d'Epagnier, Ralph Colyer, Carl Friedel, T. G. Little, Max Otto Urbahn, George Larsen, Woodward Garber, T. J. Rowland, head draftsman, Daniel Higgins and Otto R. Eggers who now head the firm, J. L. Haut, A. W. Brower, Jack Lignal, W. J. Taylor, F. Deats, Bradley Sullivan, Olindo Grossi, L. A. Adams, and D. B. Douglas. Mr. T. J. Young, designer, was in Europe when this photograph was taken. Other pictures are to be found on page 52

"Penny wise and Pound foolish"

NOT TO WATERPROOF A BUILDING



. . . and it really is "penny wise and pound foolish" not to waterproof a building with waterproofed cement at the time it is built. The cost of using good waterproofed cement over non-waterproofed cement is so small that it means practically nothing in the total cost of the building. For example, a medium priced home can be waterproofed for about $20.00.

Using waterproofed concrete and mortar means that the building itself will be permanently dry inside. Hundreds of thousands of dollars are lost each year through "water waste," which means water or dampness ruining interior decorations – ruining stored merchandise in basements and warehouses and causing inconvenience, extra labor, loss of rents as well as costly repairs. All of this loss could be saved if architects and builders would specify and use waterproofed cements in concrete and mortar at a cost of only a few dollars per building.

Medusa Waterproofed Portland Cements, both Gray and White, have been successful for thirty years. These cements are made by grinding in Medusa Waterproofing with the cement at the mill during manufacture. This assures a uniform dispersion of the waterproofing through the cement. Medusa Waterproofed Cements in concrete and mortar repel all moisture at the surface, assuring dry interiors. Certainly the use of waterproofed cements in a home or building gives you more value for your money. Write today for a copy of the book "How To Make Good Waterproofed Concrete."

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Gentlemen: Please send me a free copy of the book "How To Make Good Waterproofed Concrete."

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Address.....

City..... *State*.....

(Continued from page 48)

for Baltimore Museum of Art, the Syracuse Memorial Hospital, and the University Baptist Church at Baltimore. He built the additions to the British Museum for housing the famous Elgin marbles, the Frick Museum in New York, the National Gallery in Washington, and the United States Government Offices in London. Besides these, he designed the general plans for future development of a number of American Universities, including Yale, Dartmouth, Syracuse, and Johns Hopkins.

One of the most recent works to come out of the office of John Russell Pope is the design for the proposed museum in Washington to house the large art collection given to the nation by the late Andrew Mellon.

Mr. Pope was born in New York on April 24th, 1874, and received his early schooling in the city schools. He was graduated from the College of the City of New York in 1892 and from the Columbia University School of Mines in 1894. He received a Fellowship in the American Academy in Rome in 1895, and during the following two years was a Schermerhorn traveling Fellow in Europe. In 1900 he studied at the Ecole des Beaux-Arts and then returned to the United States.

Back in this country, he worked under the late Bruce Price before establishing his own office, and it was during this period that he met Charles F. McKim whose mantle he was later to take up and wear with such great stature.

One of the essential factors of John Russell Pope's broad vision was a realization that architecture is not temporal, that we are not building for a short period, a lifetime. This was particularly true of the type of monumental building to which he gave his great talents.

Architecture to John Russell Pope was a system of logic for the expression and service of man's purposes. Such a basis and system is an instrument inherited from the past and loaned to individuals to be used with due discretion to serve their talents and genius.

All who have known and talked with Mr. Pope have been conscious that the great source of his inspiration and tutelage was derived from his association with Charles F. McKim.

With all this in mind, Mr. Pope many years ago chose for his associates in the development of his work men who were entirely sympathetic to the broad principles on which his conceptions were based.

It is considered fortunate that Mr. Pope selected as his aides in the development of his many projects such able men as Mr. Otto R. Eggers and Mr. Daniel Paul Higgins who are so well equipped to follow the leadership, principles of design and ideals with which they were imbued during their thirty years of association with Mr. Pope.

Something of this famous organization is told pictorially in the accompanying illustrations.

A Correction

On page 506 of the August issue, we had credited the non-premiated design for a "Doctor's Residence" as entered in the recent PENCIL POINTS-"Suntile" Architectural Competition to J. Herschel Fisher, Fred J. Mackie, Jr., and Karl K. Komrath. This is in error both in fact and spelling. The design was submitted by MacKie and Kamrath of Houston, Texas.

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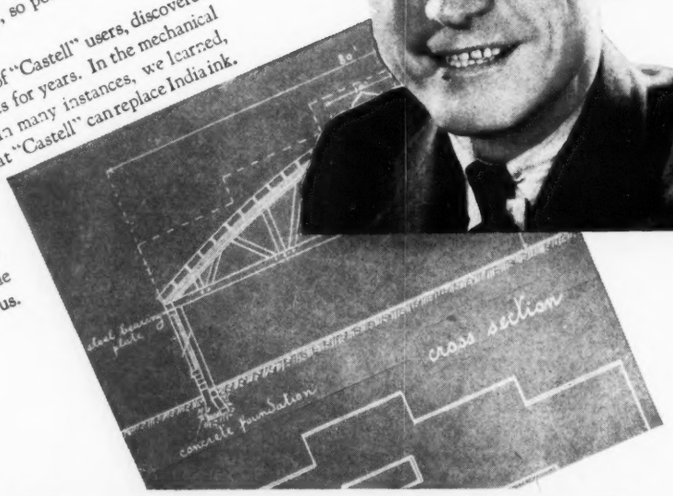

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In view of the recent interest in this practice we made a survey of "Castell" users, discovered that architects as a class have been making "Castell" blue prints for years. In the mechanical goods industries and machine designing this does not hold. In many instances, we learned, such a change would be disastrous. Hence we do not imply that "Castell" can replace India ink.

We do submit, however, that in drawings where such use is justified by saving of time and money—that "Castell" will assure you the finest results of any drawing pencil in the world. In other words, blue prints from "Castell" drawings are nothing new to us.

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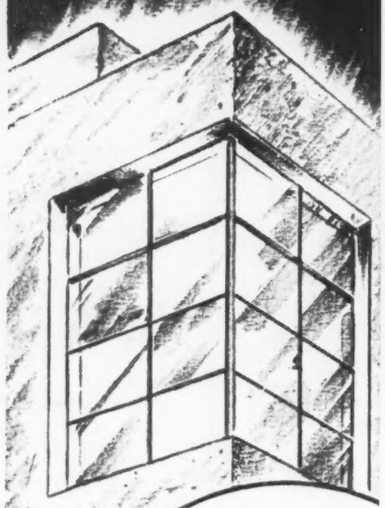

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NARROW
CORNER
MULLION
is the primary
requisite of a
BEAUTIFUL CORNER WINDOW

Two Mesker English Steel Casements joined with a square mullion so narrow that both units blend into one, lend that distinctive individuality so necessary to corner windows.

For other Mesker details see section 13/12 of Sweets' catalog for 1938.

Write for the booklet "An Analysis of Steel Windows" which has been prepared exclusively for architects.

Mesker
SINCE 1879
MESKER BROTHERS — SAINT LOUIS

The two busy gentlemen above are Bruce Angus, specification writer, at left, and T. J. Rowland, chief of the drafting room of the office of John Russell Pope. At right is J. M. Allen who holds the position of construction manager in the same organization

Keach Reports that Boston's Blood is Thickening

The more serious minded among us are trying to decide what to be serious about, and we have our good ears cocked for an issue. But until someone voices a loud controversial opinion, or does something downright mean, we're practically at a standstill and may have to hire an agitator. From the writer's experience the easiest way to start a general rumpus is to write unkindly about pigeons or squirrels in a communication to a daily paper. This, however, is not adequate bait for the architectural gentry.

The fact is that we are in an annual doldrums, while our blood is thickening up for cooler weather, and everyone is awaiting the active reopening of schools and organizations. Then the era of good feeling will fade into the rather longer and lustier panning season, and a man's ability to take himself seriously will come into its own.

Some of our more conspicuous successes not due to outstanding ability, social connections, or politics have been traced to a grave and measured delivery on the most commonplace issues. This breeds a conviction of soundness and reliability, and places a fellow as probably a master of parliamentary procedure in the conduct of business meetings. He will know whether or not there is anything phoney, or out of order, about a motion that some irresponsible member is sneaking over, so as to get through with the business and down to the beer.

The late vacationists are back at their tables to rest up at the boss's expense and contract draftsman's elbow, and there are several specific items to be enumerated.

Bert Buffey tells me of renovations at the Architectural Club, where an ambitious season is about to start; of a very satisfactory first year enrollment. On October 4th the summer sketch exhibition will have begun its annual fortnight. It is open to all architectural men, club members or not, and three sketches in any medium

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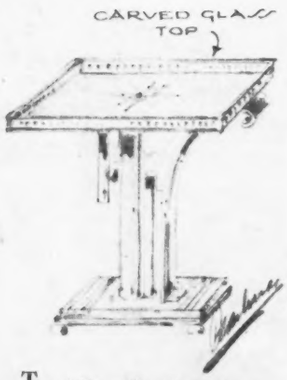

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may be submitted. Exhibits to follow include the drawings of two recent competitions, the one having to do with improvements in the chancel at Trinity Church, and the other concerning the new Wellesley High School. Then, too, there will be a showing of watercolors by Donald Robb.

At a general assemblage of club members on October 6th President Charles G. Loring will have outlined the year's programme, which is said to include numerous smoke talks and beer nights that should interest the older men as well as the younger ones. Club luncheons may start in October.

Preston M. Cole, of Graton and Born's office is investigating the marvels of Scandinavia, and Sam Santoro, after a summer at Fontainebleau, cannot seem to tear himself loose from the fascinations of France. Many of us have been in the same predicament, at one time or another, and know just how he feels. As scraps of information concerning the personnel of our noble profession begin to percolate again, we perceive a defection or two in the local ranks. E. Dunbar Rich, Jr. has left us for California, where he designs sets for Metro-Goldwyn-Mayer. A present art director and former head-draftsman in this cinema office is Urie McCleary, another old Allen and Collens man. Among those who have moved up a notch we find Frank Burke, now master of his own office for the practice of architecture, and who bids fair to start cutting coupons almost any time. W. G. McInnes, whose infallible slide rule did yeoman service for Mark Linenthal, sprung the surprise of the month by dropping structural design for theology. His goal is the Congregational ministry.

Frederick J. Wilder has checked in, after a summer of professional work at Woodstock, Vermont, and W. E. Thompson is thought to be the first architectural man to have visited the Old Howard this season. His two favorites were Diana Logan, who "lays facts on the line," and, in particular, Frances McAvoy, "lovable, sweet and sexy." "I seem to see her now, standing there resplendent in her woolies," says Mr. T.

World's Fair Appointments

Appointment of Eugene Francis Savage, painter and sculptor and member of the Federal Commission of Fine Arts at Washington, to design the mural decorations of the United States Building at the New York World's Fair in 1939, and of Edward H. Burdick as Director of Exhibits in the building, was announced by Theodore T. Hayes, Executive Commissioner of the Federal Commission to the Fair.

These are the second and third appointees entrusted with the development of the United States Building, the selection of Howard L. Cheney as its architect having been announced a few days ago.

A famous desk as sketched in water color by Frank Barcus of Detroit. The desk is Albert Kahn's and every draftsman, architect, and contractor of Detroit is familiar with it. On the wall above it Mr. Kahn has accumulated a collection of about sixty autographed photographs of the tycoons of American finance and art who have become his friends. Henry Ford is among them and so is Diego Rivera